

5-1-2010

The Culling

Nikolos Sardos

Follow this and additional works at: <http://scholarworks.rit.edu/theses>

Recommended Citation

Sardos, Nikolos, "The Culling" (2010). Thesis. Rochester Institute of Technology. Accessed from

This Thesis is brought to you for free and open access by the Thesis/Dissertation Collections at RIT Scholar Works. It has been accepted for inclusion in Theses by an authorized administrator of RIT Scholar Works. For more information, please contact ritscholarworks@rit.edu.

THE CULLING

Nikolos Sardos

MFA Imaging Arts/Computer Animation
SCHOOL OF FILM AND ANIMATION
ROCHESTER INSTITUTE OF TECHNOLOGY
ROCHESTER, NEW YORK
MAY 2010

Brian Larson, Chair
Assistant Professor
School of Film and Animation

Tom Gasek
Assistant Professor
School of Film and Animation

Skip Battaglia
Professor
School of Film and Animation

CONTENTS

Abstract	3
Thesis Report	4
Original Concept	
Storytelling Goals	
Technical Goals	
Pre-Production	
Production	
Post-Production	
Screenings	
Experience	
Appendix A - Proposal	13
Appendix B - Storyboards	17
Appendix C - Production Stills	27
Appendix D - Character Designs	30
Appendix E - Script	35

ABSTRACT

The Culling is an animated, short film graduate thesis. It explores ideas of perception by examining an anthropomorphic tribal group of lobsters that live in the fish tank of a New England seafood restaurant. The story is told through the experiences of a new comer to this lobster tribe. It focuses on his reactions to the odd traditions and beliefs of his peers in this new and strange place. The film is a 2D animation that has been produced digitally using various video, audio and animation software.

The goal of this paper is to outline the production of this thesis film from concept to completion, as well as provide some supplementary materials used in the creative process.

ORIGINAL CONCEPT

Ideas are hard to come up with. Good ideas are even harder. And good, original ideas are pretty much impossible. That is all that entered my mind after Professor Tom Gasek asked the pre-production class to come up with a few ideas for a short animation on the spot. In the five or ten minutes provided, ninety five percent of that time was spent pointlessly thinking about how I had no good ideas. As the rest of the class presented their ideas, I still had nothing. When it came to be my turn, the concept just popped in there. Lobsters. What do they think?

STORYTELLING GOALS

The goal of this story was unclear at first. It simply existed because the idea amused me. As it progressed, some deeper and more meaningful ideas began to develop. In addition to being amusing, I wanted the story to evoke pity toward the characters. Not simply because the lobsters are being cooked, but because of their ignorance of the situation. That was important to me.

The main theme of *The Culling* is the disconnect between what the viewer knows as truth and what the lobsters believe. This is possible because many people already know the process of cooking lobsters, or at least can recognize the kitchen and stove elements in the film. The lobsters, being lobsters are unaware of these things.

By the end of a similar story it is possible that the characters would realize the error they have made in their interpretations, discover the true horror of their situation, and while trying to break free either succumb to the horror or escape it. In this film, that chain of events never comes to pass. The lobsters are unable to recognize that the bright red lobster is dead and to be eaten and not holy and transfigured. Because of this, they remain blissfully ignorant of the truth, ready to repeat this event indefinitely.

They were in the ocean once. Caught in a trap and violently relocated to this small strange confined place. A mysterious and invisible wall keeps them trapped. All these stressful

things have happened for no reason. Then they witness unbelievable things. A giant being takes them away one at a time, seemingly at random. The one taken is drastically changed and never returns. The reality is painfully obvious. They are dinner, and nothing more.

But for them it is different. The symbol of the bright red lobster is portrayed in a holy manner, and the lobsters look favorably upon being chosen. From the point of view of the tank, a cooked lobster doesn't look lifeless or in pain. He is very vibrant and peacefully still. He ascends and leaves forever on a shiny silver platter, appearing glorified or transfigured into something great. They have decided that this is something to celebrate and not fear. They believe this is their nirvana and it is why they are here.

TECHNICAL GOALS

Technically, the goal of the film was to complete the animation work primarily in the Toon Boom Animate software. Characters and other animated elements were to be drawn animation and created within this software, and non-animated elements and layouts were to be digitally painted with Autodesk Sketchbook Pro and Adobe Photoshop software. Music would be composed for the film, and sound effects would be appropriately included. It was to be edited and finished on time to be screened at the end of the spring quarter.

STYLE AND INFLUENCES

The visual style of *The Culling* is technically influenced by the software in which it was created. The vector format of the Toon Boom software requires that the characters are built of lines and fills. Usually vector software creates a smooth mathematical look to the outlines. To counter this, I used many small loose strokes to create my outlines. This better matched my drawing style and gave a more textured look to the film.

Many digital cartoons today use their technology to achieve looks and movement un-

like anything in the past. But my favorite contemporary cartoons still have a more traditional feel. Backgrounds are detailed but distant, and black outlined characters with flat coloring stand out against them. I chose a black outline and flat fills to emulate the painted cels of traditional cartoon animation. My backgrounds were painted in other software, and given a wider range of color and texture to contrast the characters.

The lobsters were exaggerated from realistic proportions and features to make characterful faces and silhouettes. They were also simplified to aid in animating their movement. The tank environment is based on a home fish tank, rather than a commercial lobster tank, to give it a domestic and familiar feel as well as to allow for more set pieces and colors. The tribal symbols in the film were influenced by ancient artworks and symbols.

The most stunning part of the story is the tribal ritual and “summoning” of the hand. In this scene the tribal group believes they are summoning the hand to aid in their own salvation. The shots and events here are a mix of two types of events. It is part sacrificial ritual and part prayer for hope. Being a small tribal culture I saw the ceremony playing out like the ritual in King Kong (1933). The Culling lacks the motivations from Kong, as the lobsters do not see this event as a unwilling sacrifice. Though it is similar in that the characters believe they are summoning a giant and mysterious being for their own purposes in both films.

Emotionally it is more similar to the toy aliens in Toy Story (1995). In this film the toy aliens look to the arcade grab claw as a deity and master. The claw chooses which ones stay and which ones go. They look forward to being taken away to a better place, unaware that they are in a simple arcade game. It is similar to the lobsters lack of knowledge concerning their situations, though the alien’s fate can actually be good.

PRE-PRODUCTION

Production began in the aforementioned pre-production class. At the time, this idea was not necessarily going to be my thesis. It was just a story idea to be used as a basis for the assign-

ments for the remainder of the class.

The story began to develop first as a treatment. The lobsters in the tank would be a tribal clan, and there would be an elder leader. The main character would be a freshly caught young lobster. The elder would introduce the young lobster to the strange beliefs and rituals of the clan. This introduction involved cave drawings, which depicted a single lobster being taken away by a large hand and becoming red. Disbelieving in the implications of these religious pictures, the young lobster would be reluctant to join in with these “crazy” lobsters. By the end of the film the young lobster would be converted by witnessing the actual ritual and event take place as a lobster from the clan becomes “chosen”.

Originally there was a subplot in which the “chosen” lobster was not very welcoming to the newcomer, therefore giving the audience satisfaction at his eventual demise. This subplot was unable to be fleshed out and become meaningful. The audience should feel bad for the lobsters and their ignorance, and having a “villain” get cooked seemed to negate that. The whole subplot was eventually dropped when the class project was re-purposed for thesis and the core story became more streamlined.

After the treatment was finalized, some characters and layouts were designed in class. Initial Character sheets of “Young” and “Elder” were drawn and colored, as well as reworked in response to class critique. A sketch, outlining the full tank, was also created. It showed placement of the cave drawings, set pieces, and where every major shot would occur. Concept art of the kitchen and lobster pot was drawn up, as well as a colored layout of the two main characters in the tank. This set the eventual tone of the final film’s color palette.

The class dictated that the project would be taken from storyboards to a final video animatic. When starting actual thesis work with this idea, I decided to start from scratch, keeping only the treatment and designs. I wanted to start over at that point, tighten up the treatment some more, rework the characters and continue from there before beginning actual production.

A new A/V script was made from the treatment, and storyboards followed. By the end of the Fall quarter one hundred fourteen boards were drawn. Through meeting with my committee

chair, Professor Brian Larson, these were reworked as needed, and then edited into a timed video sequence with Adobe Premiere.

PRODUCTION

Background artwork production began next. Backgrounds were sketched and painted in Autodesk Sketchbook Pro. They were then moved to Adobe Photoshop, where effects and touch ups were applied if necessary. I intentionally kept a hand drawn quality to them in order to provide contrast against the flat solid colors of the character animation that Toon Boom would produce. The final coloring was left similar to the color palette set by the initial concept layout. As backgrounds were completed I moved back and forth between first pass animation and more backgrounds. A long project can easily become tedious and this offered a little variety. After finishing a background it was placed in a Toon Boom scene for animation.

The goal of the animation was to provide a believable physical presence for the lobsters and use their limited movements and expressive faces to portray the emotions and attitudes necessary to convey their thoughts. The floaty walks gave both the young and elder lobster a personality and grounded them in the environment of the fish tank. All of the characters' faces show a range of emotions, especially in anticipation of and reaction to the ceremonial taking of the chosen lobster. All these actions combined gave an implied language to a film entirely without dialogue.

Guided by the storyboards and animatic, key poses for characters were roughly drawn out and timed within the scene. Each character or other animated element was on its own layer, and drawn in a different color. After the key frames were completed, breakdowns and some necessary in-betweens were added. At this point, the rough shots were exported and overlaid onto their corresponding scenes in the animatic. This created a concise summary of the work completed to be shown to professors and committee members during meetings for progress updates and feedback.

The ink and paint layer of the animation was created next after the rough animation and

backgrounds were all complete. This was accomplished by creating a new layer over the animation, and essentially tracing each frame with a black outline. The outline was made a little rough on purpose to help break up the smooth and computerized look Toon Boom's vector output can have, as well as preserve a hand drawn quality. As an advanced feature of Toon boom animate, this inked layer can automatically create a non outlined vector version of the strokes underneath it, allowing colors to be filled in quickly and easily. Each character was given a color palette that was imported into every scene to keep the consistency.

POST-PRODUCTION

As each scene was completed, it was then exported to uncompressed video and edited into the time line, replacing the corresponding scene in the animatic. Titles and transitions were added and timed in Adobe Premiere. Also some visual effects, such as focus changes to emulate a camera were added. The editing was revised many times due to input of committee members and fellow students regarding the timing of shots, transitions and sequences.

Musical pieces were scored for the film by Rob Drury. He composed two full musical pieces as well as a few tonal accents for emphasis. Work had begun on the music during production. Rob was given access to every stage of the animatic. This was especially important because one piece he composed was to be played by characters in the film. This piece was finished first in order to facilitate the animation. These tracks were mixed into the video edit, and timed to the appropriate sequences.

Sound effects were gathered from a few sources. Primarily they were obtained from the Freesound Project located on the internet at <http://www.freesound.org>. Appropriate sounds were placed in the project and timed accordingly. The biggest challenge after finding the sound effects was getting them to sound like they belonged in the unique underwater environment of the film. The solution to this was the low-pass filter built into Adobe Premiere. Experimenting with this filter allowed me to give each sound effect a necessary hollowness to emulate the sound originat-

ing from within the water. This effect was applied appropriately to all sounds in the film as necessary. This gave sounds both in and outside the tank some believability.

Exporting the film was the final step in the post production process. Many codecs and programs were used in experimentation to get the best quality export. The best results were obtained when I had exported an uncompressed file and used dedicated compression software to encode that. The animation codec had the best video quality overall and was used when file size was not an issue. The animation codec export was about 4GB in size. The h.264 codec proved to be the best quality for the smallest size, coming in at 570 MB. This file would be used most often.

SCREENINGS

The screening process went well, though not without minor difficulties. After submitting my film I had found a minor animation error that needed to be corrected later on. Also during screenings I noticed a missing frame from an animated element that would also need to be fixed. It seems as though no viewers noticed these errors. Colors and sound were both reproduced well in the projection theater.

The only major issue that occurred was related to a spare gag scene that I had intended to play post credits. I had noted to the booth technicians on my submission form that there was one last shot post-credits, but the film had cut off before that point was reached. After a few minutes of confusion this scene was played. The problem was my own error as I had placed the copyright in the credits and not after the final shot.

Reaction to the film was mostly positive. Various audience members, both faculty and students, enjoyed the story, character designs, color palette and sound design. The film was later selected by the faculty to appear in the SoFA Honor's Show and DVD. The largest criticism was regarding the ability to interpret the characters' emotions. While others have said they were easily understood, it is possible that in the effort to be subtle, I was too subtle, making some emo-

tions and expressions difficult to perceive. As stated earlier, I found two animation errors after screening submission, and ran into trouble with the placement of the copyright in the film. Before submission for the Honor Show DVD to Professor Jack Beck, these were corrected.

EXPERIENCE

The thirty plus weeks of production on this project granted me many experiences and lessons in the animation process. The extended pre-production process was very helpful. I had plenty of time to continually revise and improve my original idea and characters. The story was tightened up to offer the most impact in the limited time of the finished film. The numerous characters involved allowed me the challenge of designing multiple unique characters in a similar group and style.

Production allowed me to further explore and experiment with the Toon Boom Animate software, of which there was previously limited access to and institutional education for. In addition to the drawing tools, I learned many of the more advanced tools and options, such as the effect controls, and the peg system for computer aided animation and camera movements. I gained a great amount of practice in animating multiple characters within a single scene and character interactions. The raster background art allowed me to experiment with a drawing and painting style different from my last film animated in Toon Boom software, as well as to get different software and digital styles to work together as a singular work.

My Animation skills were put to the test. Getting the character acting to successfully convey the emotions necessary while remaining subtle was challenging. I think I mostly succeeded, but there is always room for improvement,

Post-production was relatively challenge free. Acquiring the sounds was time consuming, but once learning the low-pass filters, editing them into the track was simple. A few technical issues while attempting to produce the perfect compressed export led to a better understanding of various codecs, software, and the encoding process.

I feel accomplished with the end of production on this film. It is the culmination of the skills taught and learned over the last 3 years. It was a great challenge and a lot of hard work. I am pleased with the final result and look forward to a future of more animation and artistic challenges that will lead me to a successful career in animation and form me into a better artist.

APPENDIX A: Proposal

Synopsis:

“The Culling” will be a five-minute digital 2D animation. It will examine a small tribal community of lobsters who are unknowingly living inside a fish tank in the kitchen of a small New England chowder house. The story is told through the perspective of a young lobster that is abruptly captured from the ocean and awakes to find himself amidst this odd society. This newcomer is befriended by the clan elder, and through him is introduced to the strange beliefs and rituals of the tribe’s religion. This young lobster soon experiences the clan’s main ritual, as he witnesses the ceremony in which one lobster is chosen from above to, as they believe, transcend reality and leave for a glorious afterlife.

Statement:

While the bulk of the film will have a mysterious tone, “The Culling” will ultimately be a humorous, yet slightly dark, look at this absurd group of displaced lobsters and the gross misinterpretation they currently hold towards their unique situation.

The lobsters have long since developed a highly optimistic and supernatural belief to give reason to their current environment. In contrast, the viewer, aware that the lobsters are actually in a fish tank, knows their true fate as they anticipate the coming events. By playing off of the difference between the perception of the lobsters and the knowledge of the viewer, these silly characters become sympathetic, while the overall plot and its abrupt ending are humorous.

Process:

This film will be a digital 2D production. Research of tribal peoples’ rituals and dress will be done to help guide and inspire the process of the character designing and the acting in the animation. Initial thumbnails and storyboards will be hand drawn. Final storyboards will be scanned into Photoshop. They will be colored mono-chromatically and put into a standard format with video, audio and time descriptions. Backgrounds will be drawn and colored in Photoshop. The character animation (rough, cleanup and color) will be drawn into Toon Boom Studio with a Wacom tablet. Character animation will be exported from Toon Boom and After Effects will be used for compositing the backgrounds and the animation. Any special effects and background animation and titles/credits will also be done in After Effects. A composer will write original music pieces. Video editing and sound/music mixing will be done in Final Cut Pro and exported to various formats.

Treatment:

The story opens from the point of view of the young lobster. He is on the ocean floor, and wanders into a lobster trap pursuing bait. The lobster goes in and out of consciousness a few times as he is violently pulled up from the ocean and dumped onto a boat, blacking out again.

The camera fades in as the young disoriented lobster awakens on the sandy floor inside the tank. After noticing that his claws are bonded shut with a blue band, he quickly looks around and finds himself surrounded by unfamiliar lobsters. He is helped up and greeted by the elder who introduces him to the small clan and his new environment. He looks at all these strange lobsters, noticing they each have similar tribal markings on their bonded claws. The elder reveals to the young lobster that they are stuck there permanently, by bringing him to the edge of the tank and tapping on the glass. The young lobster becomes saddened and taps nervously on the glass. In an effort to explain the situation to the confused and frightened young lobster, the elder gently leads him across the tank and shows him some ancient drawings on some rocks.

The pictures show symbols representing the ocean, the lobster trap and the tank. Another rock depicts many lobsters in a circle surrounding a single one. The one lone lobster is being taken by a hand and rising up above the water. There is a drawing of a mysterious chamber and steam. The next picture shows a bright, glowing red lobster, floating high on silver disc. Other lobsters worship him from below.

The elder leaves to join other lobsters that seem to be preparing for the ceremony. The young lobster continues to study the drawings raising his eyebrow questionably. He seems skeptical towards the supernatural events implicated in these drawings, shaking his head in disbelief. In the background, the other lobsters can be seen in preparation for the ceremony by moving rocks into place one at a time. A strong, meaty lobster is moving multiple rocks at once.

The young lobster joins the small crowd as the elder signals the beginning of the ceremony. The lobsters stand in a circle around the laid out rocks, praying and chanting. The elder lobster is in the center of the circle as the leader of the event. Soon a hand breaks the water's surface and slowly descends. The crowd looks up, as each lobster is hopeful they will be chosen. The strong meaty lobster is chosen and slowly pulled out of the tank as the other lobsters look on in wonder. The young lobster looks on in awe and watches as the chosen lobster is carried off and placed in the smoking chamber. Celebration continues in anticipation of their hero's rebirth. All the lobsters move to the edge of the tank to witness the transformation. After some time the chamber opens, and steam floods out. As the fog clears, they see the lobster rising up from the chamber. He is now bright red in color, and peacefully still. Their celebration increases as the large hands remove the rubber bands from his claws, and place him on a large silver disk. The red lobster is carried away to a better life, out of view of the clan. The elder lobster puts his arm around the young lobster to fully welcome him to this new world. The young lobster raises his claw as the elder inscribes the mark of the tribe upon it. The young lobster, having experienced this wonderful event, is now happy to be a part of this small mysterious community.

Credits roll.

As the credits finish, the true fate of the chosen one is revealed to the viewer. The shot cuts in from black and a restaurant table setting is seen from a first person perspective. A freshly steamed lobster is delivered to a table in a busy restaurant and placed in front of the camera. The patron who receives the lobster lifts up a claw up to his cracking utensil. A loud wet crack is heard as the screen cuts to black.

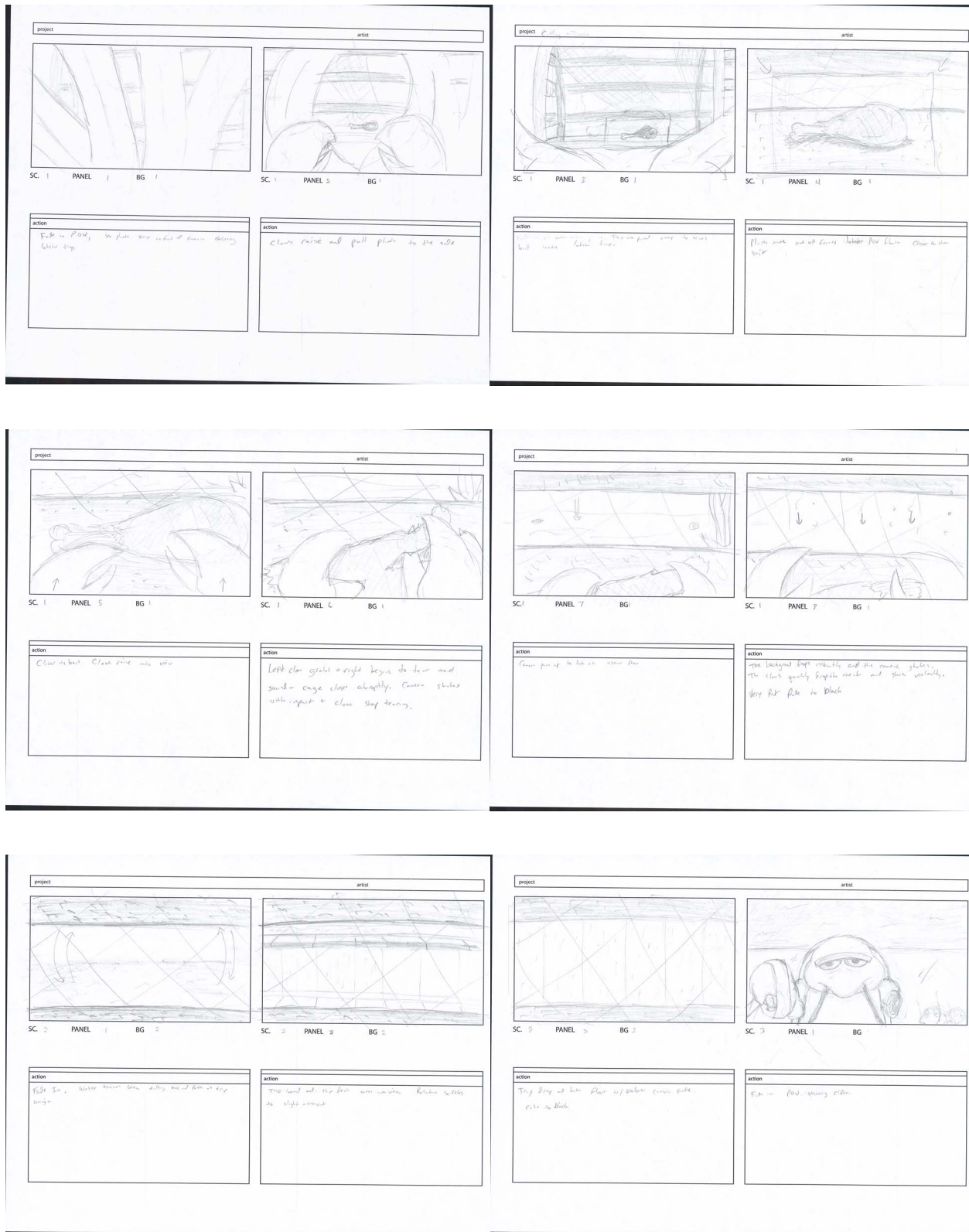
Timeline:

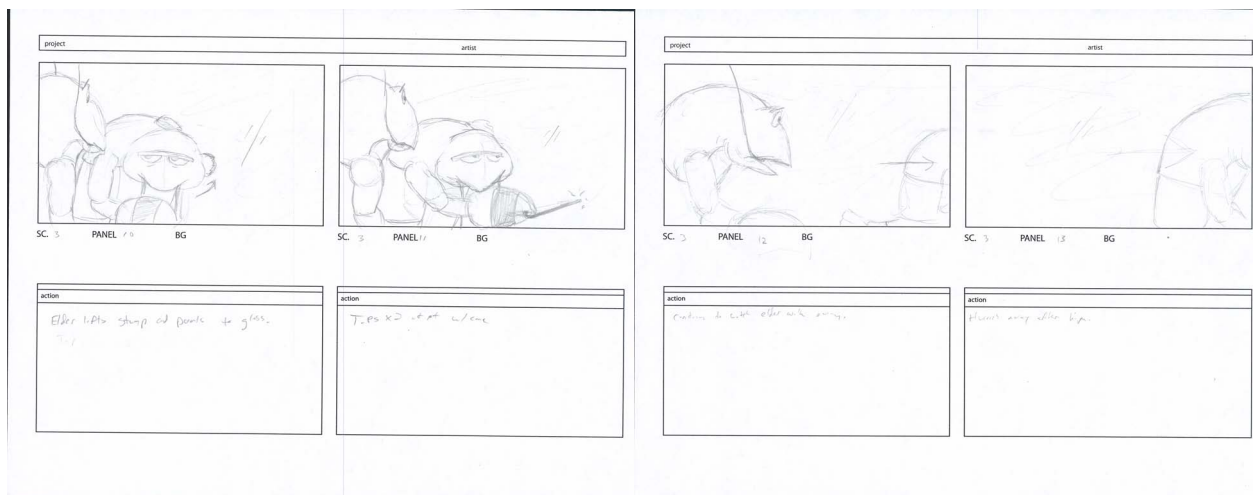
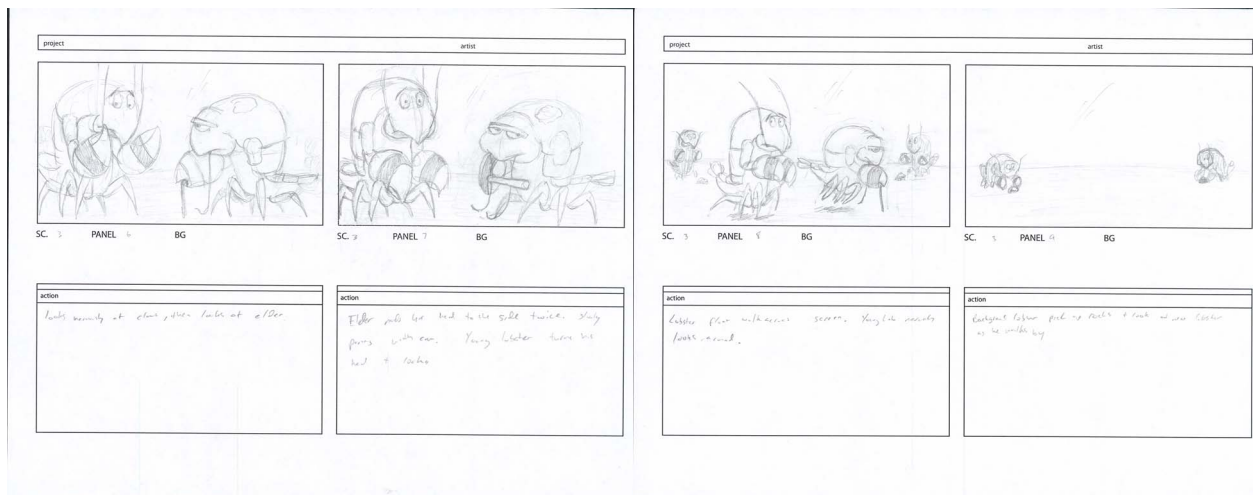
		Jun 09	Jul 09	Aug 09	Sept 09	Oct 09	Nov 09	Dec 09	Jan 10	Feb 10	Mar 20	Apr 10	May 10
Script		X											
Character / Set Designs		X	X										
Storyboards			X	X									
Animatic					X								
Backgrounds and Layouts					X	X							
Rough Character Animation				X	X	X	X	X					
Clean-up and Coloring							X	X	X	X			
Compositing										X	X		
Editing										X	X	X	X
Sound					X	X					X	X	

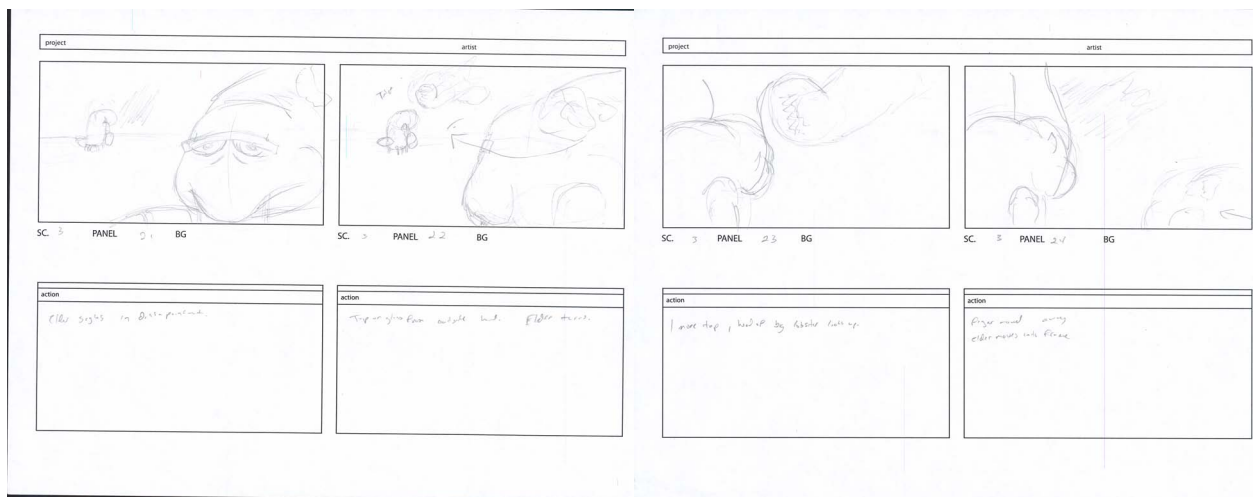
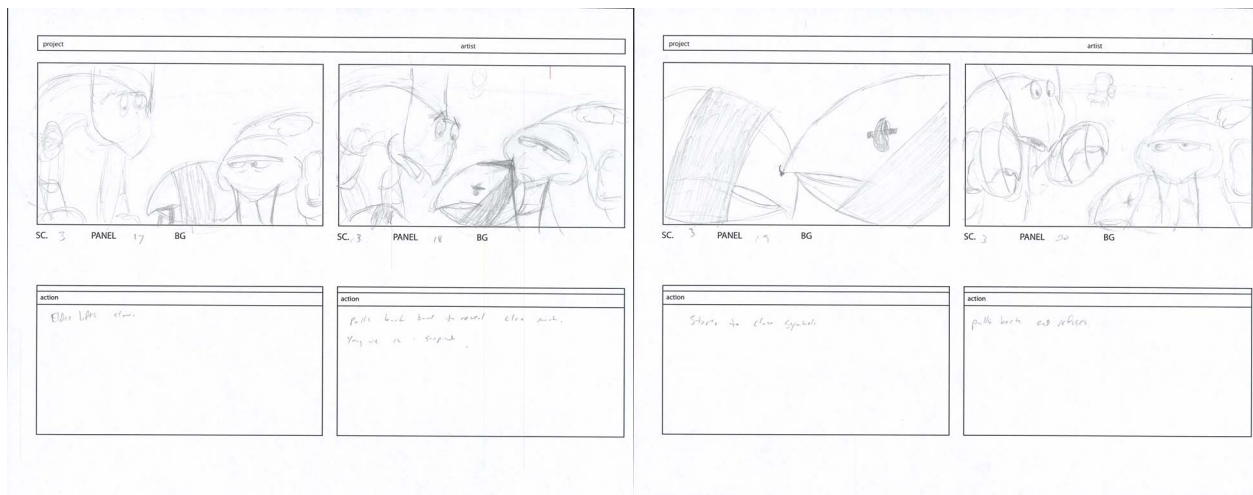
Budget:

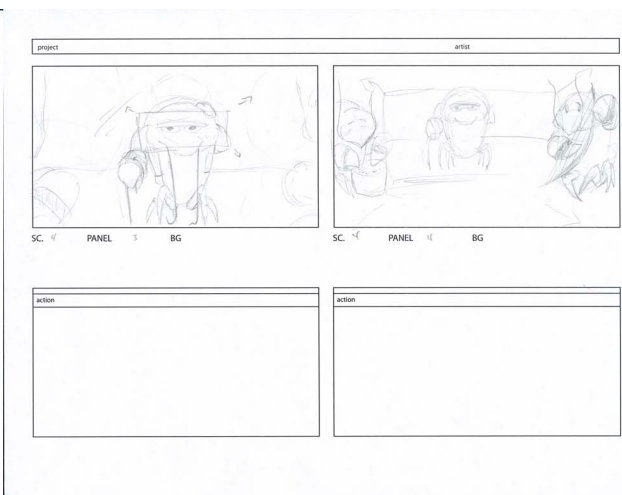
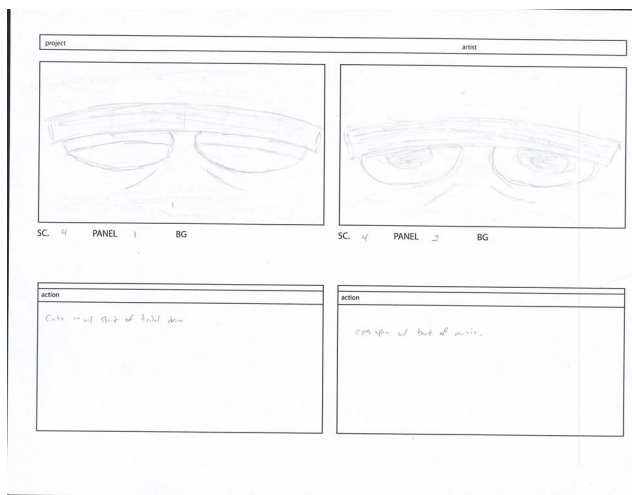
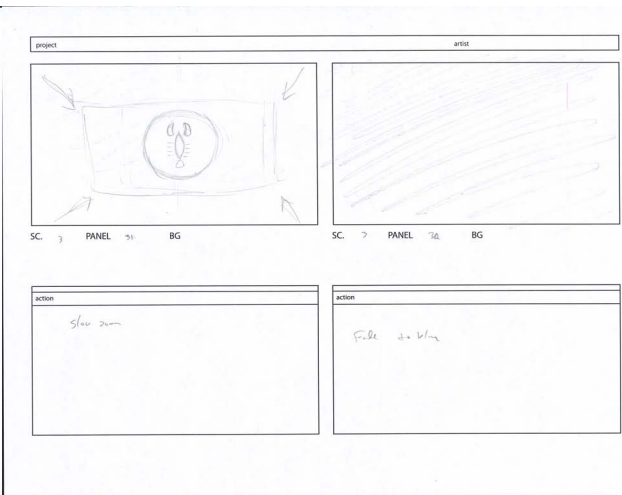
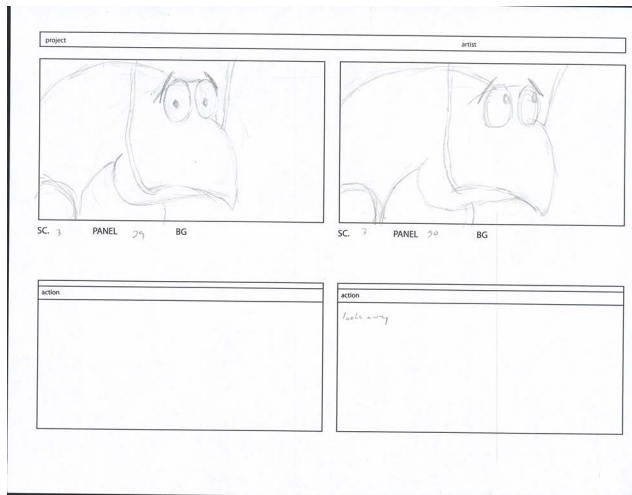
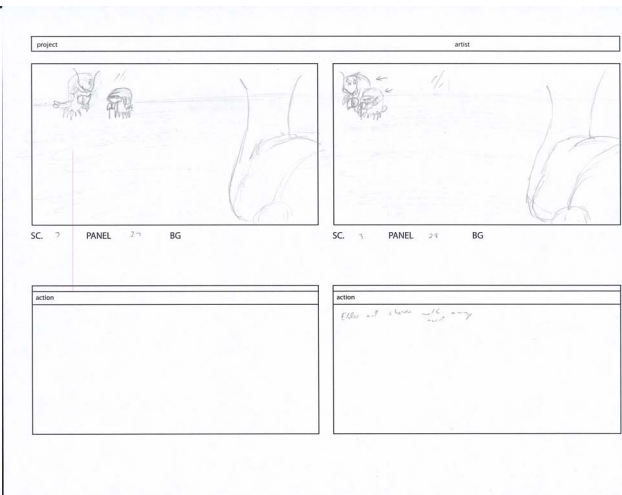
	Description	Cost	In-Kind	Actual
Wages and Salaries				
Above the Line				
Director	1 year	\$25,000	\$25,000	\$0
Producer	1 year	\$30,000	\$30,000	\$0
Writer	1 month	\$1,500	\$1,500	\$0
Above the Line Subtotal		\$56,500	\$56,500	\$0
Below the Line				
Storyboard Artist	3 months	\$6,000	\$6,000	\$0
Concept artist	2 months	\$4,000	\$4,000	\$0
Layout and Background Artist	2 months	\$4,000	\$4,000	\$0
Animator	7 months	\$14,000	\$14,000	\$0
Compositor	2 months	\$4,000	\$4,000	\$0
Film Editor	4 months	\$8,000	\$8,000	\$0
Composer		\$1,000	\$1,000	\$0
Below the Line Subtotal		\$41,000	\$41,000	\$0
Preproduction				
Drawing Materials	Pencils, Paper	\$50	\$0	\$50
Research/Reference	Books, Internet, Films	\$500	\$500	\$0
Preproduction Subtotal		\$550	\$500	\$50
Production				
Computer Hardware	Mac Pro, Monitor	\$3,500	\$3,500	\$0
Computer Peripherals	Wacom Cintiq	\$1,000	\$1,000	\$0
Computer Software	Toon Boom Studio, Adobe Suite	\$5,500	\$5,250	\$250
Sound Effects	Online and Foley	\$1,000	\$800	\$200
Music	Composer	\$1,000	\$1,000	\$0
Production Subtotal		\$12,000	\$11,550	\$450
Post Production				
Editing Software	Final Cut Pro	\$1,300	\$1,300	\$0
Post Production Subtotal		\$1,300	\$1,300	\$0
Production and Wages Subtotal		\$111,350	\$110,850	\$500
Contingency	%10	\$11,135	\$11,085	\$50
Grand Total		\$122,485	\$121,935	\$550

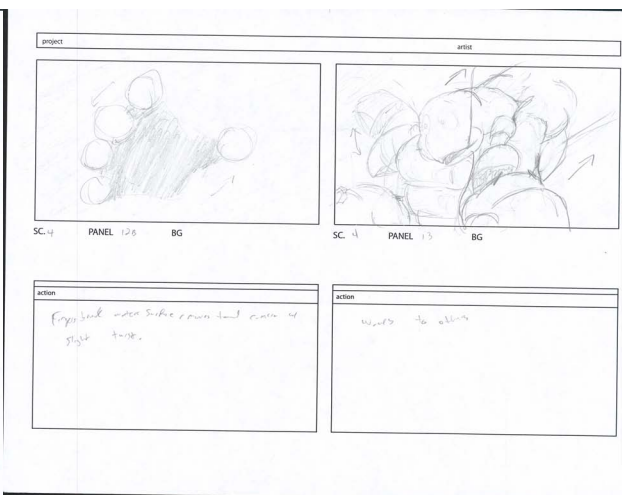
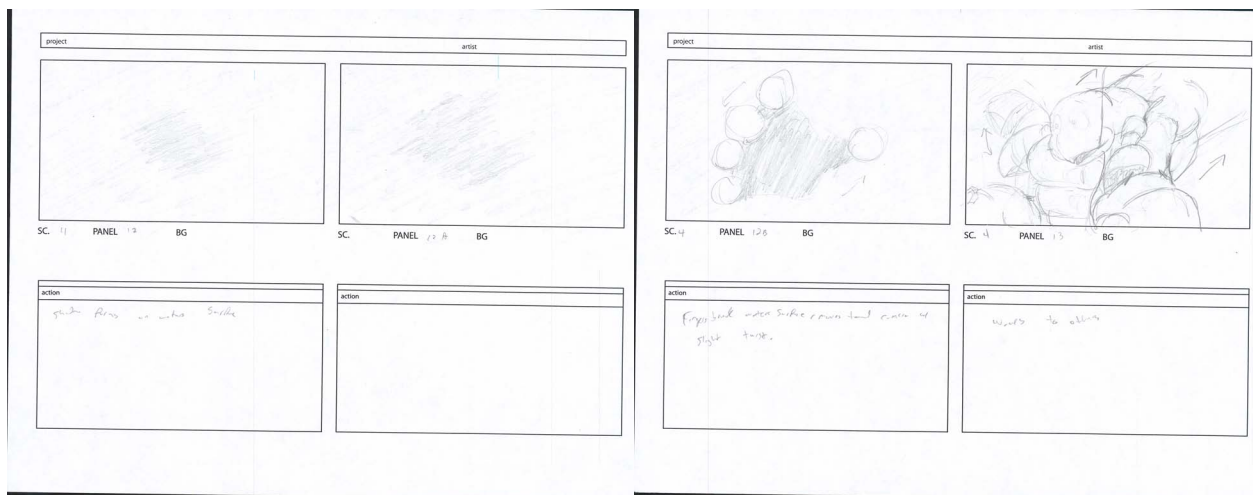
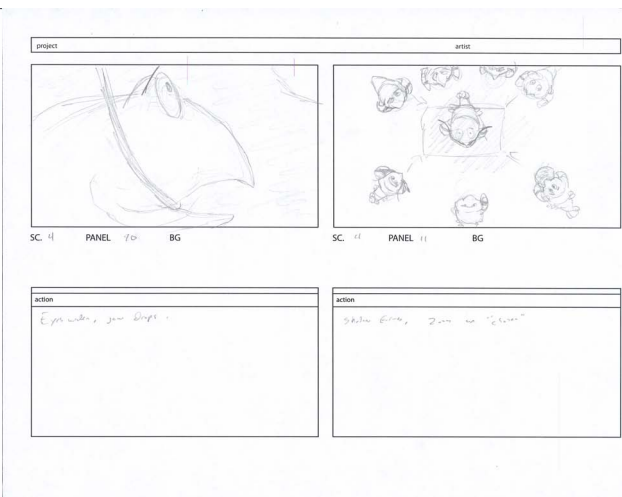
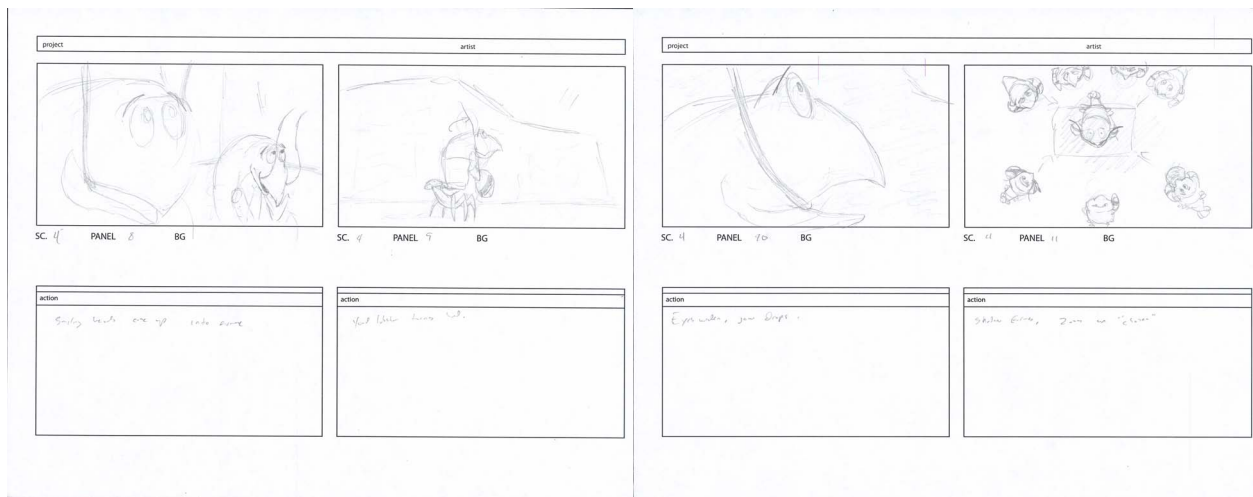
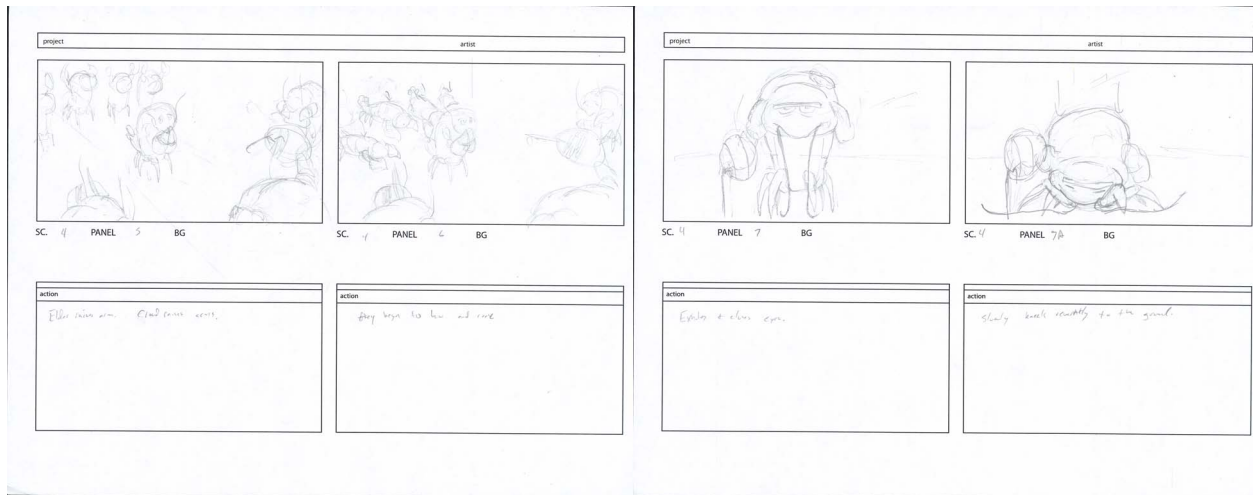
APPENDIX B: Storyboards

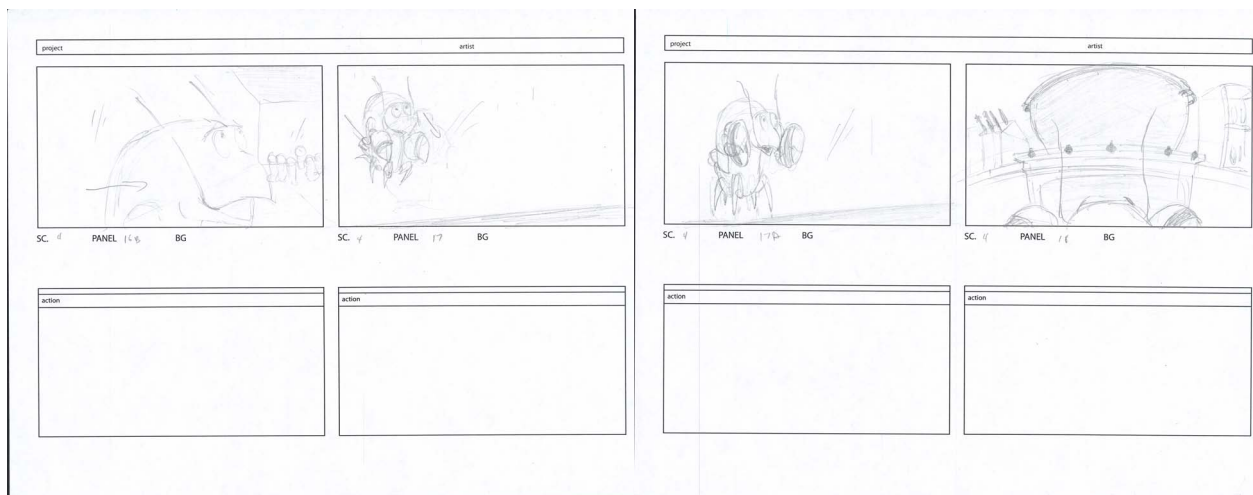
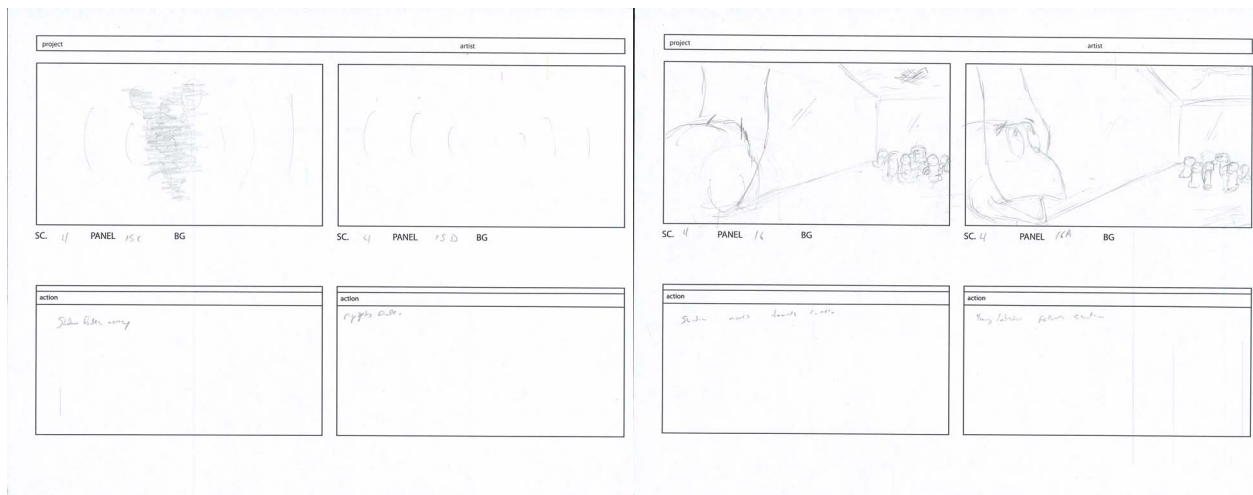
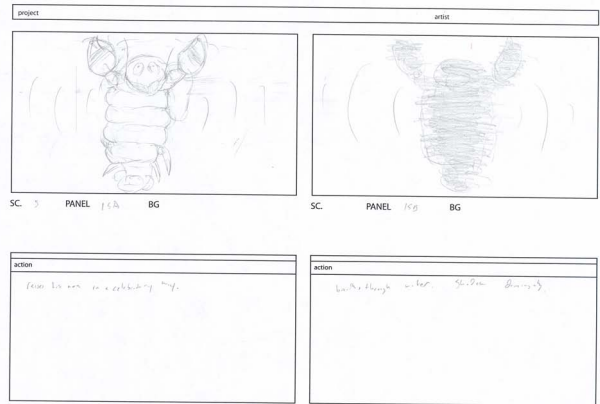
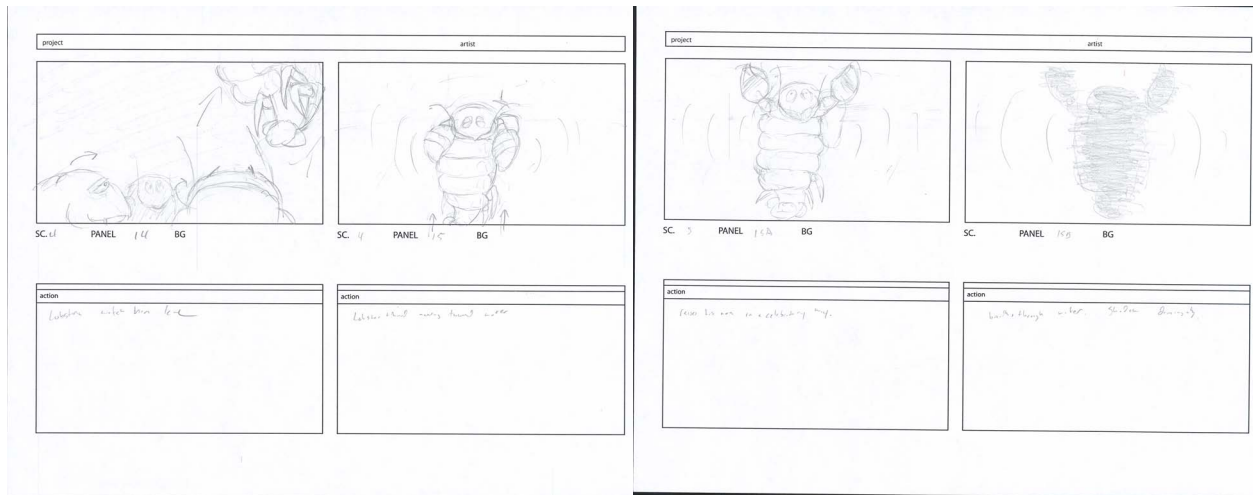


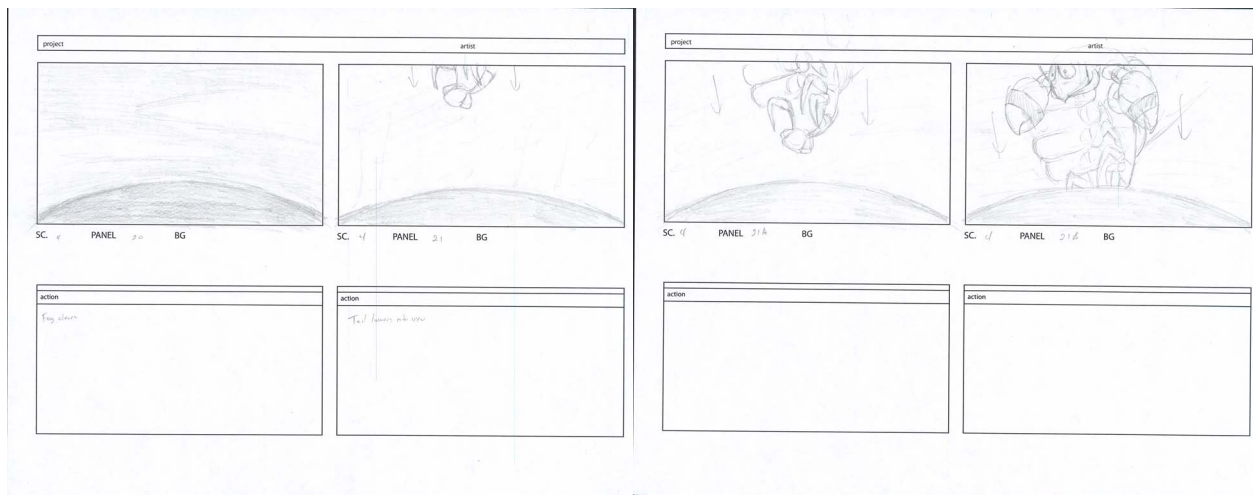
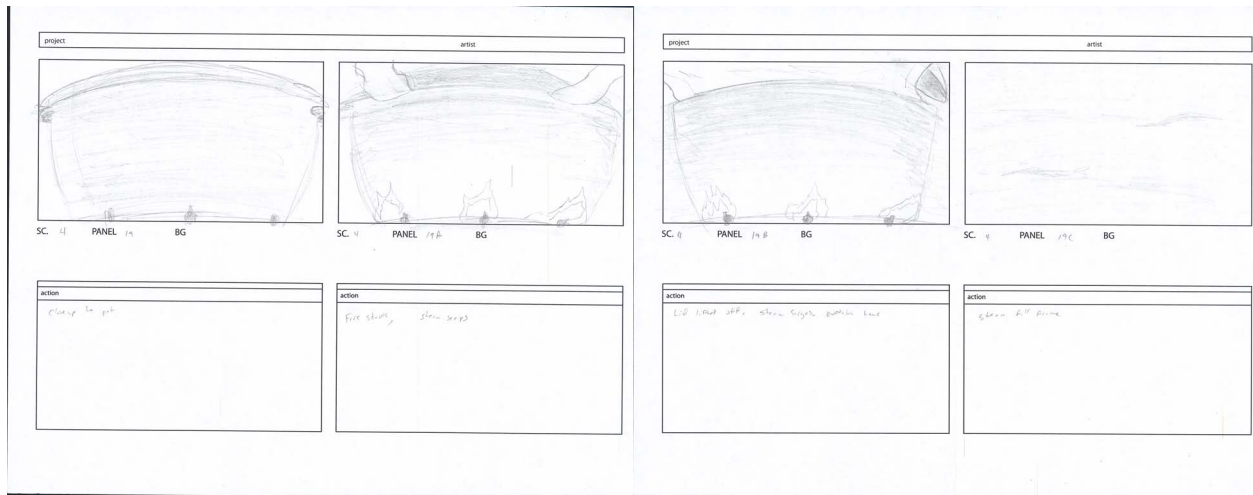


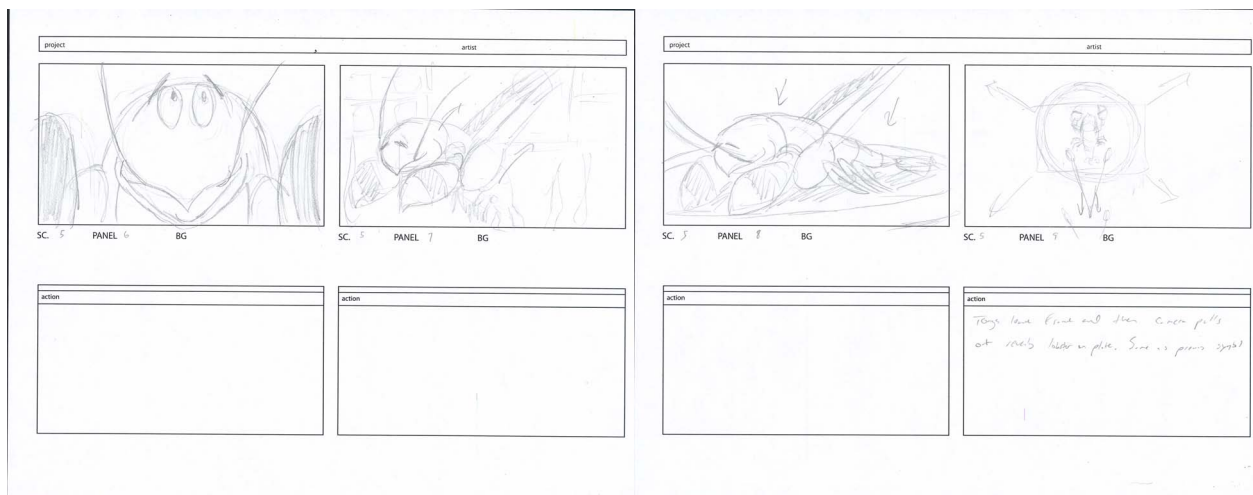
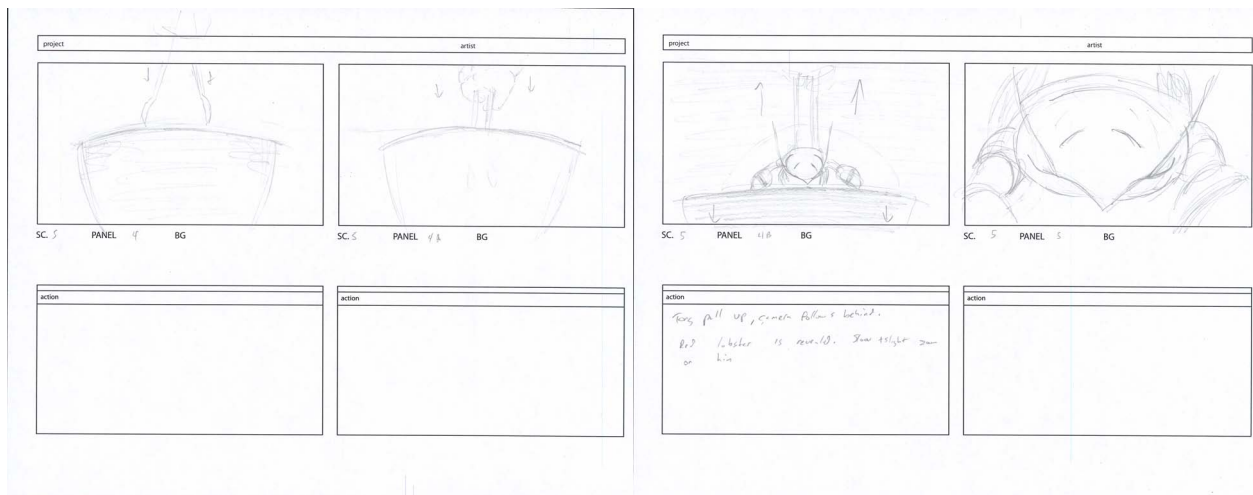
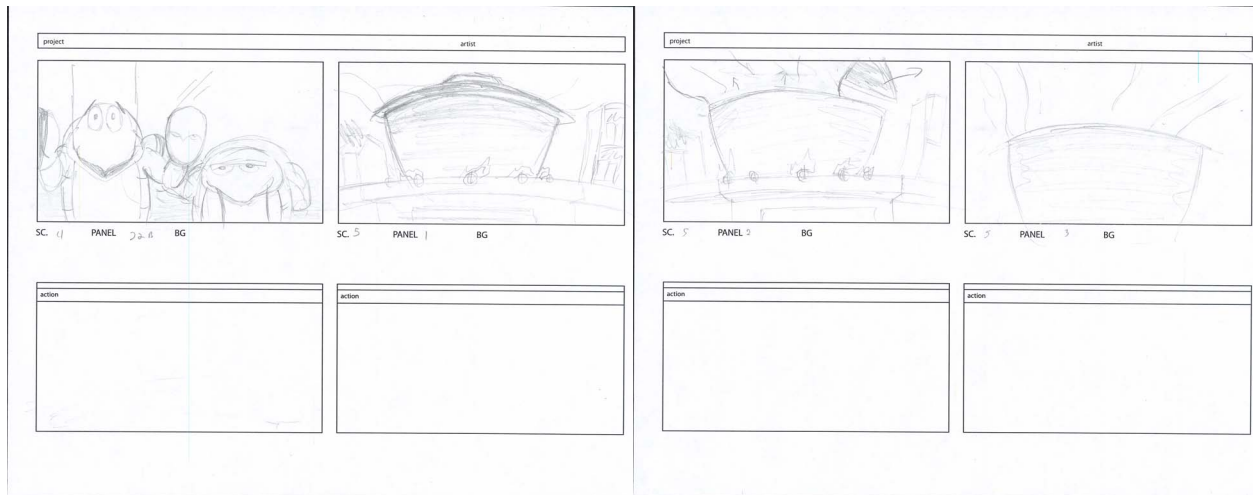


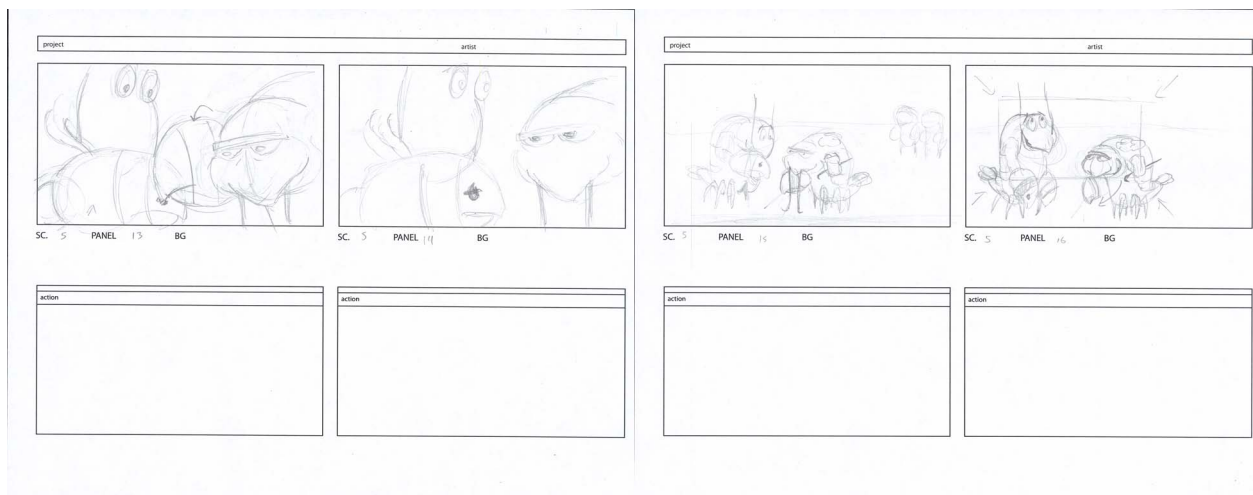
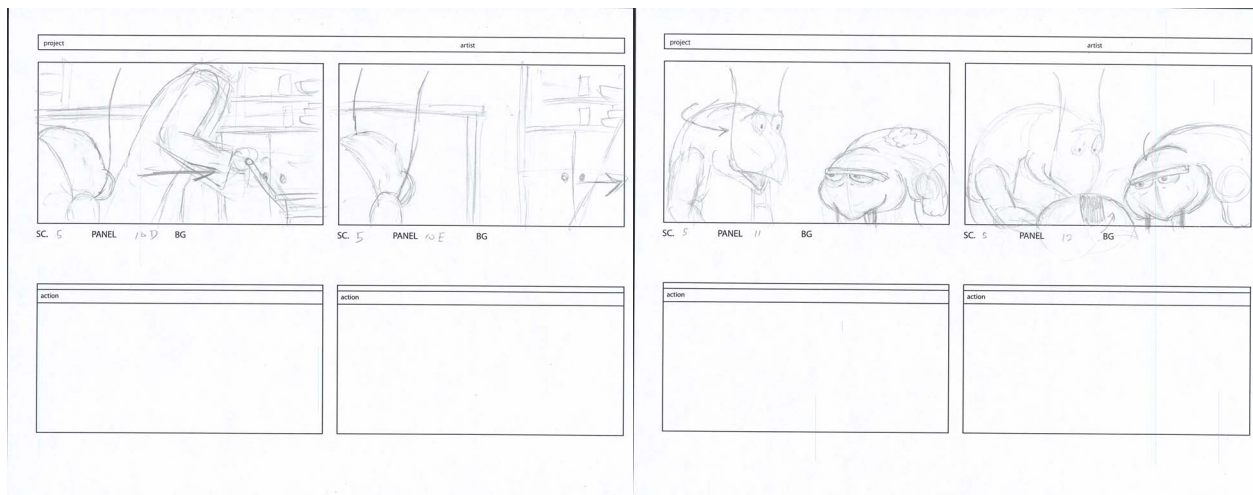
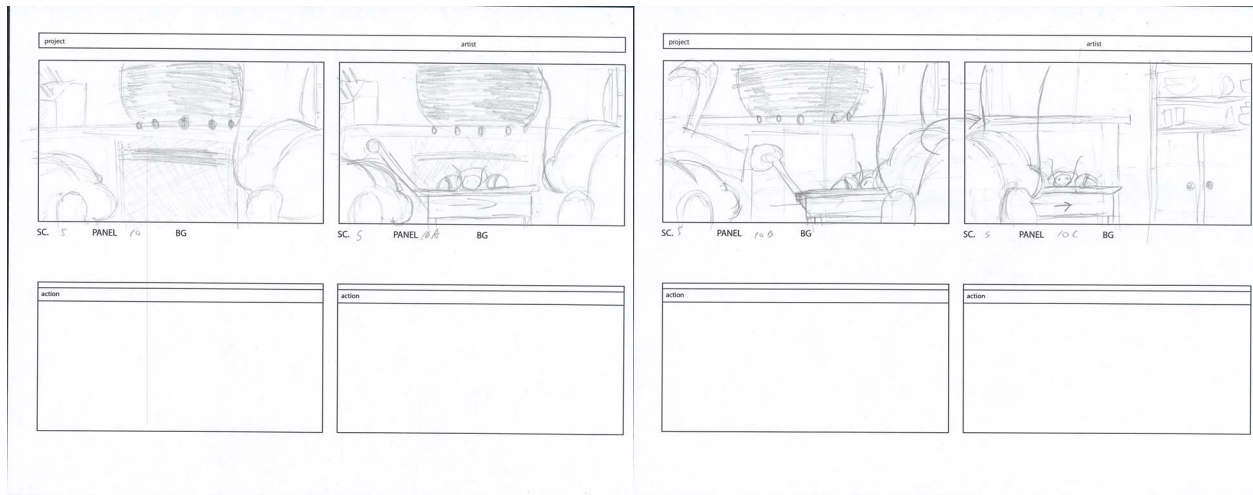


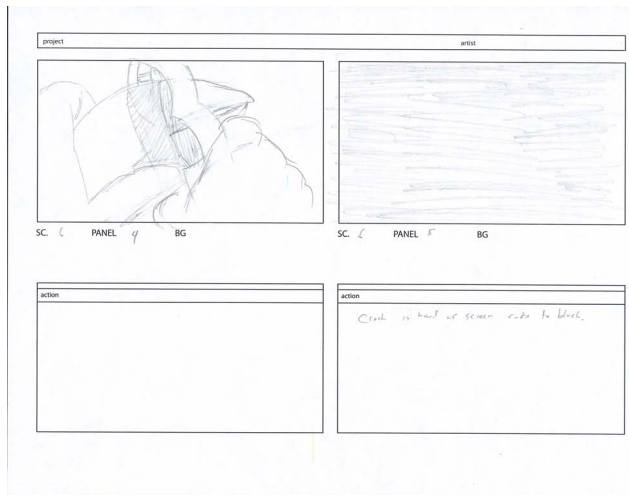
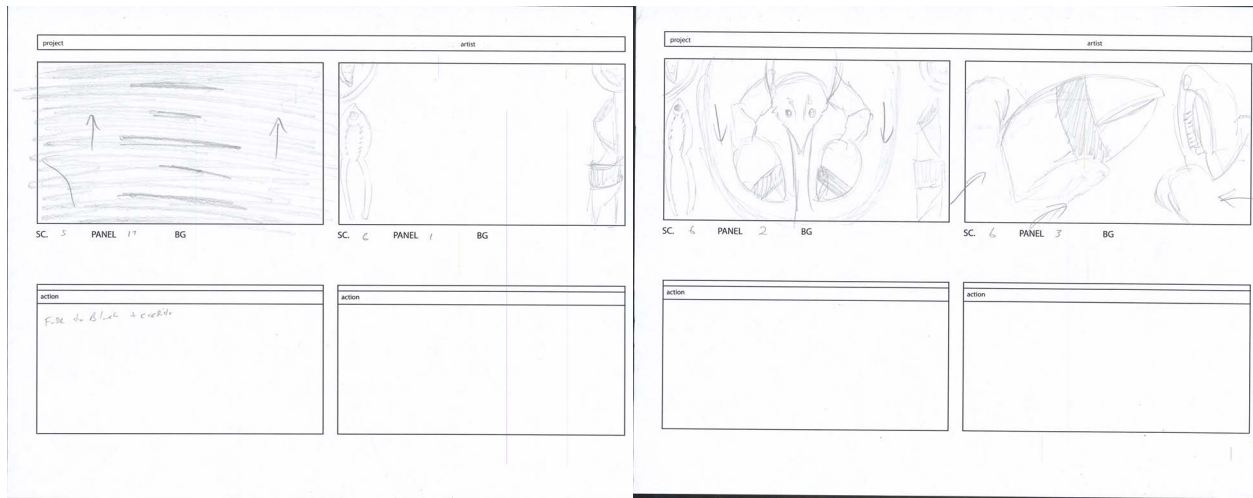




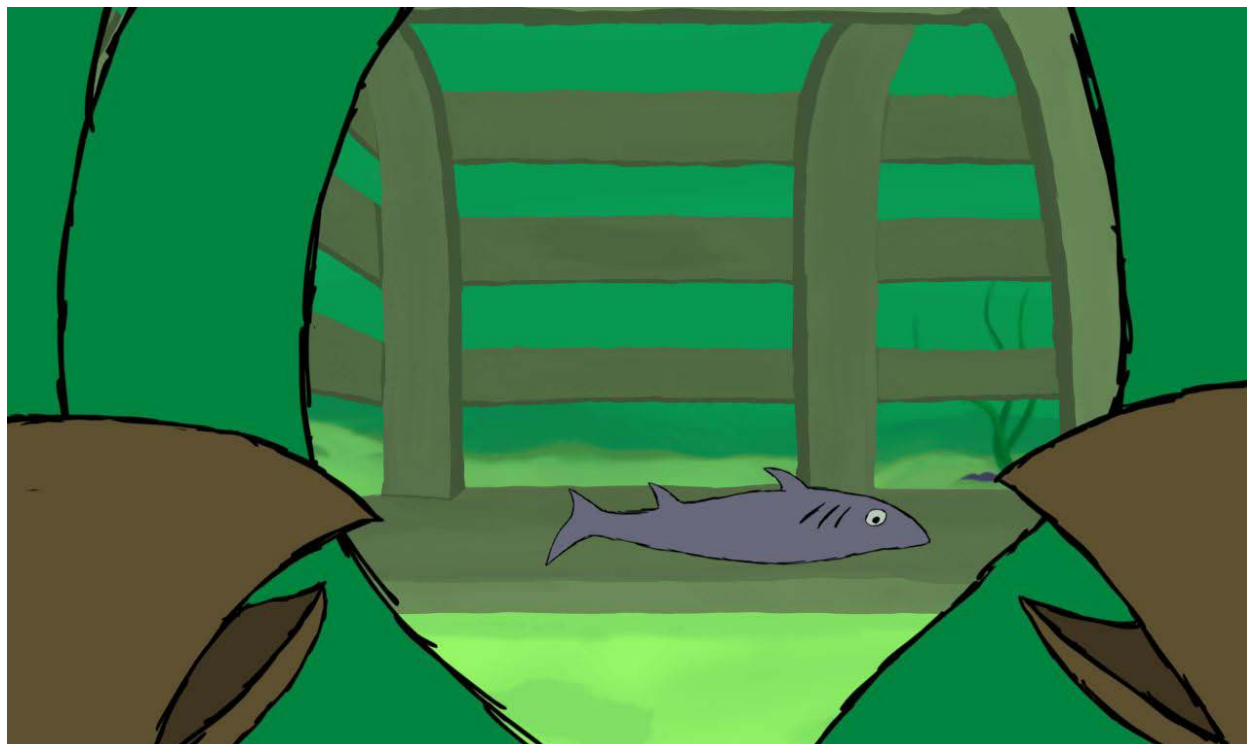


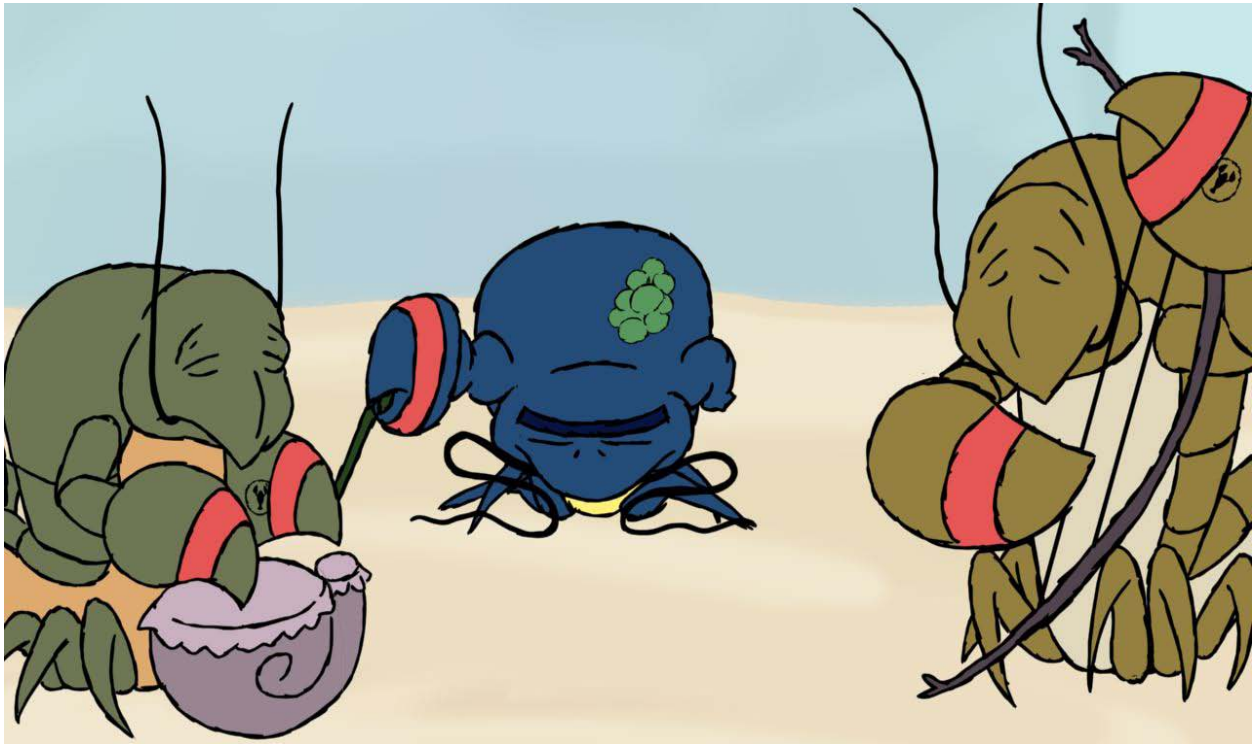
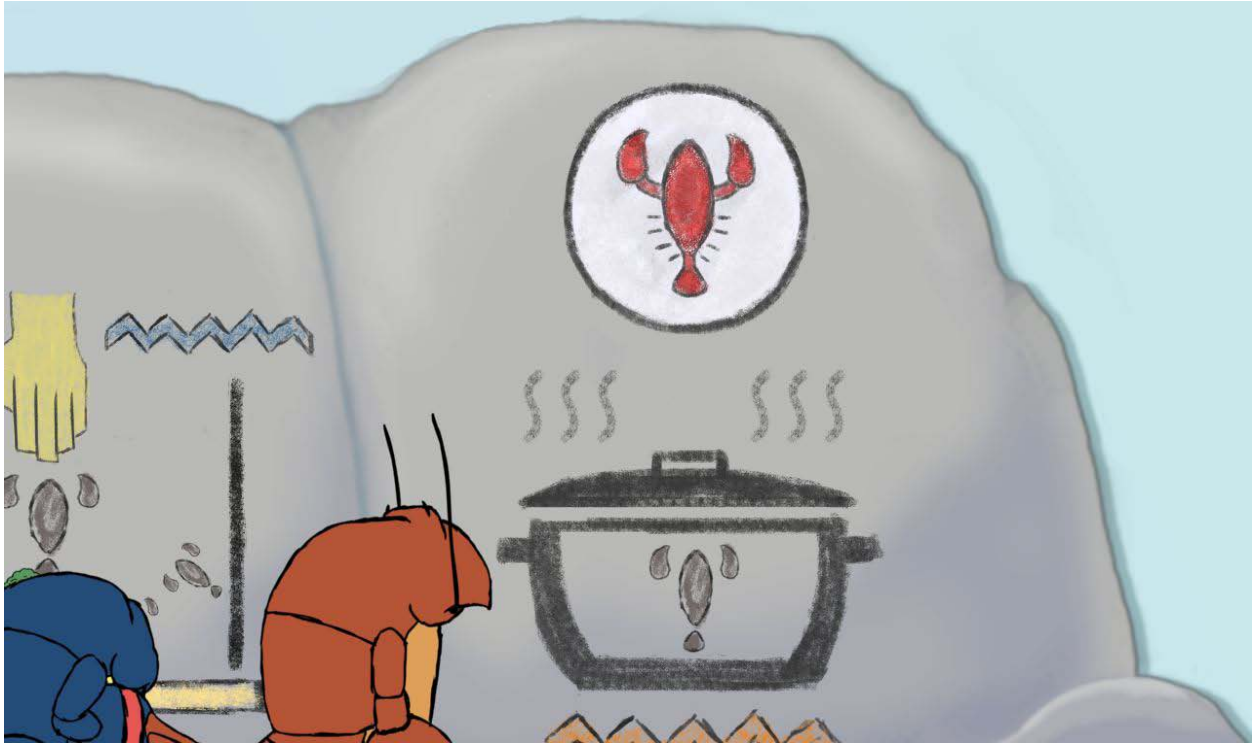


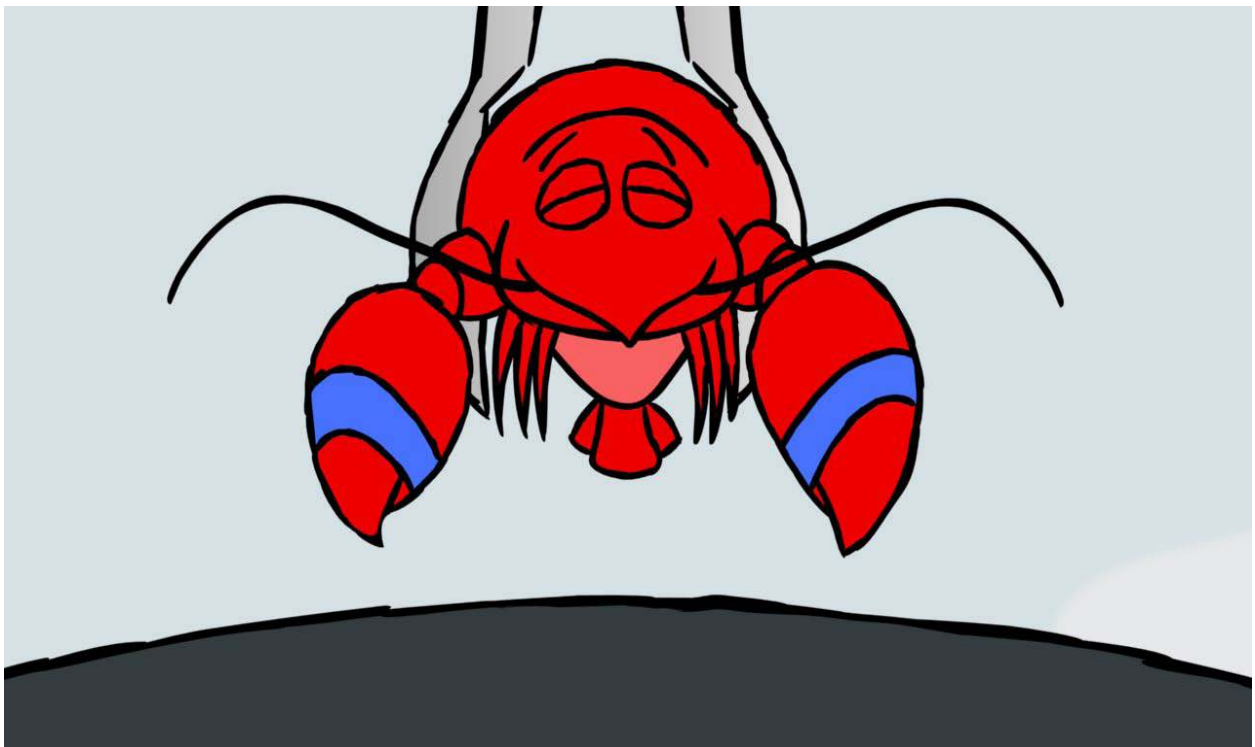
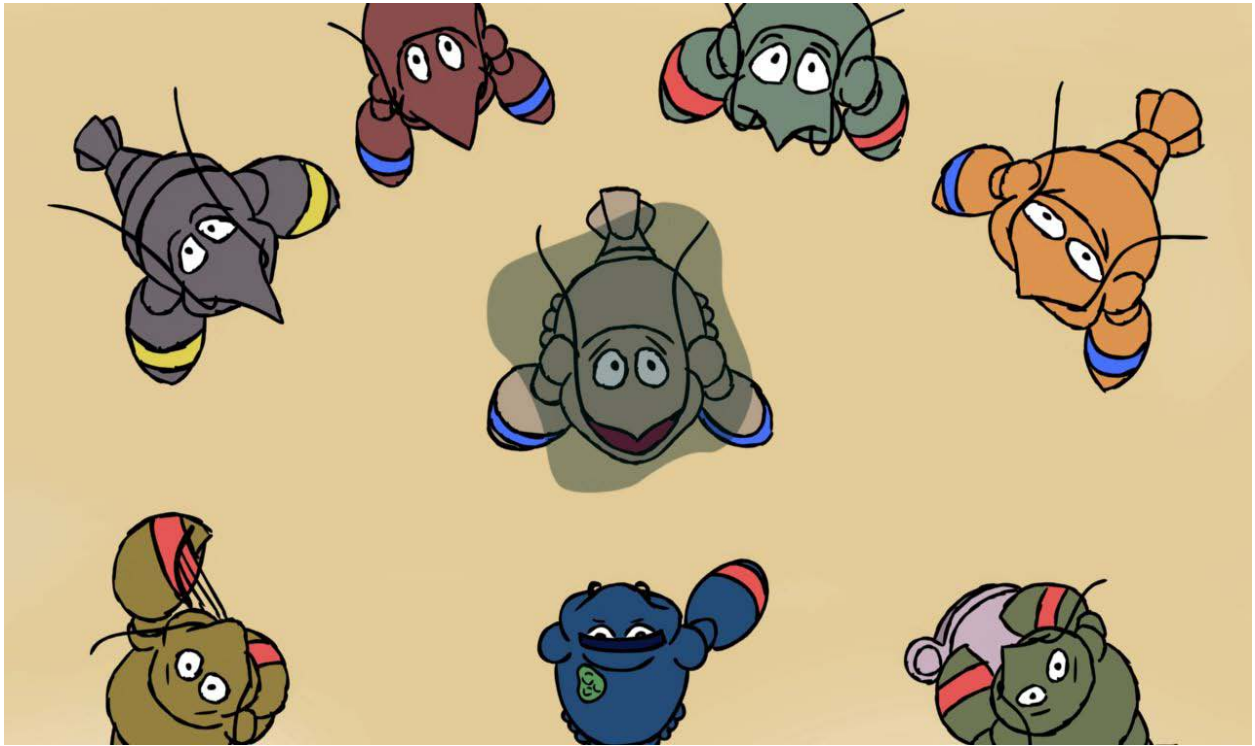




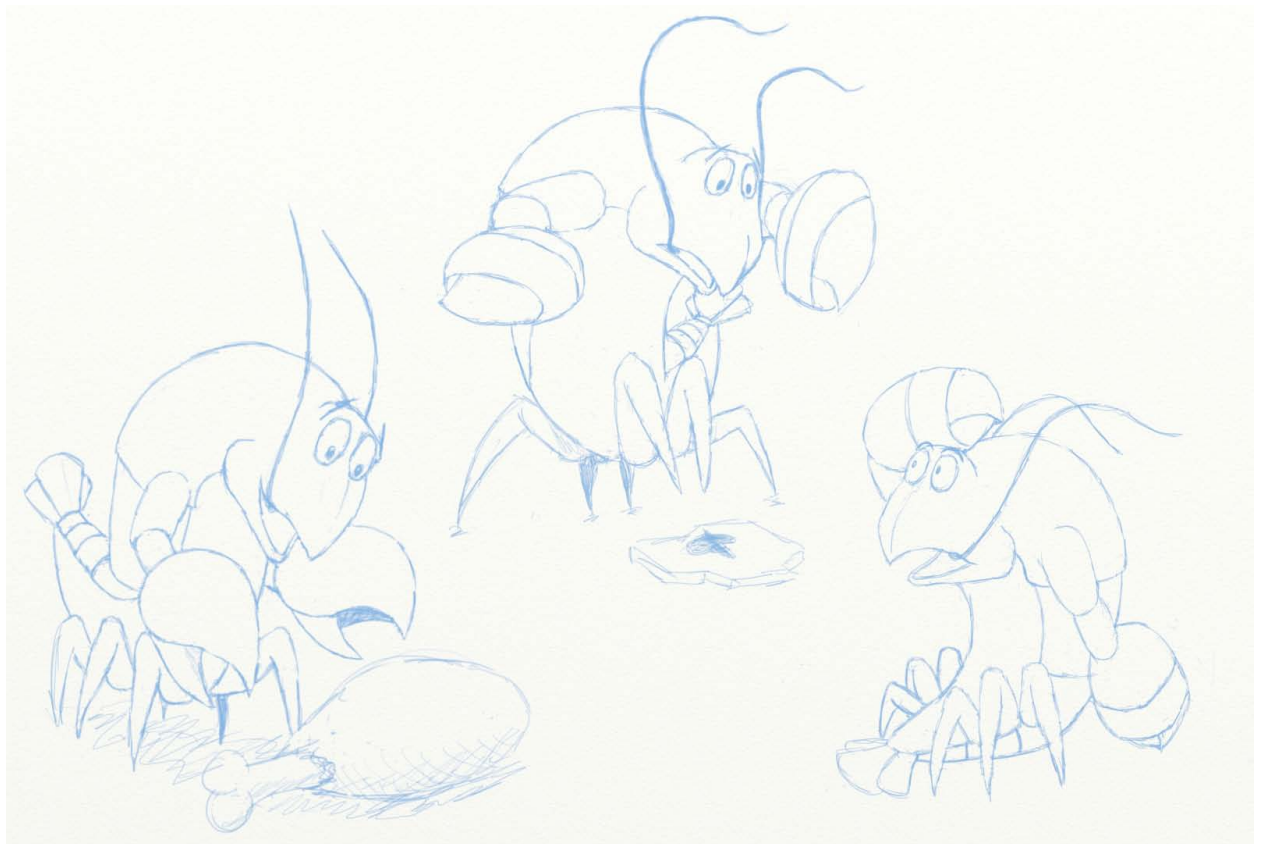
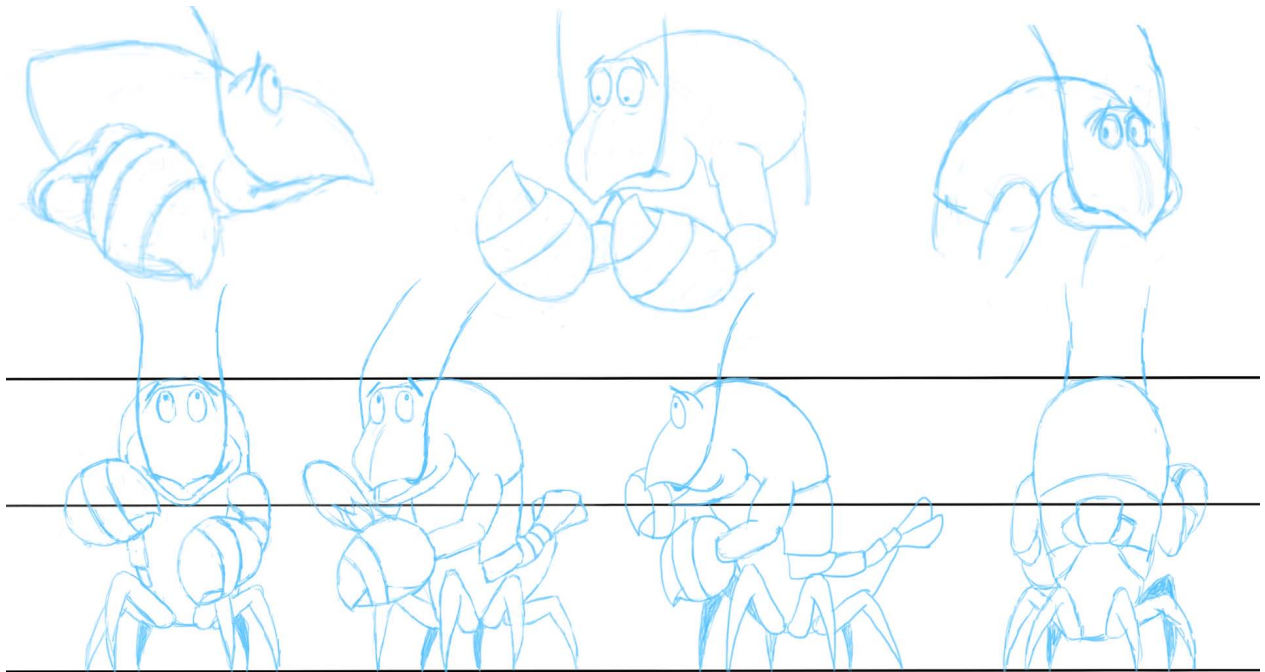
APPENDIX C: Production Stills



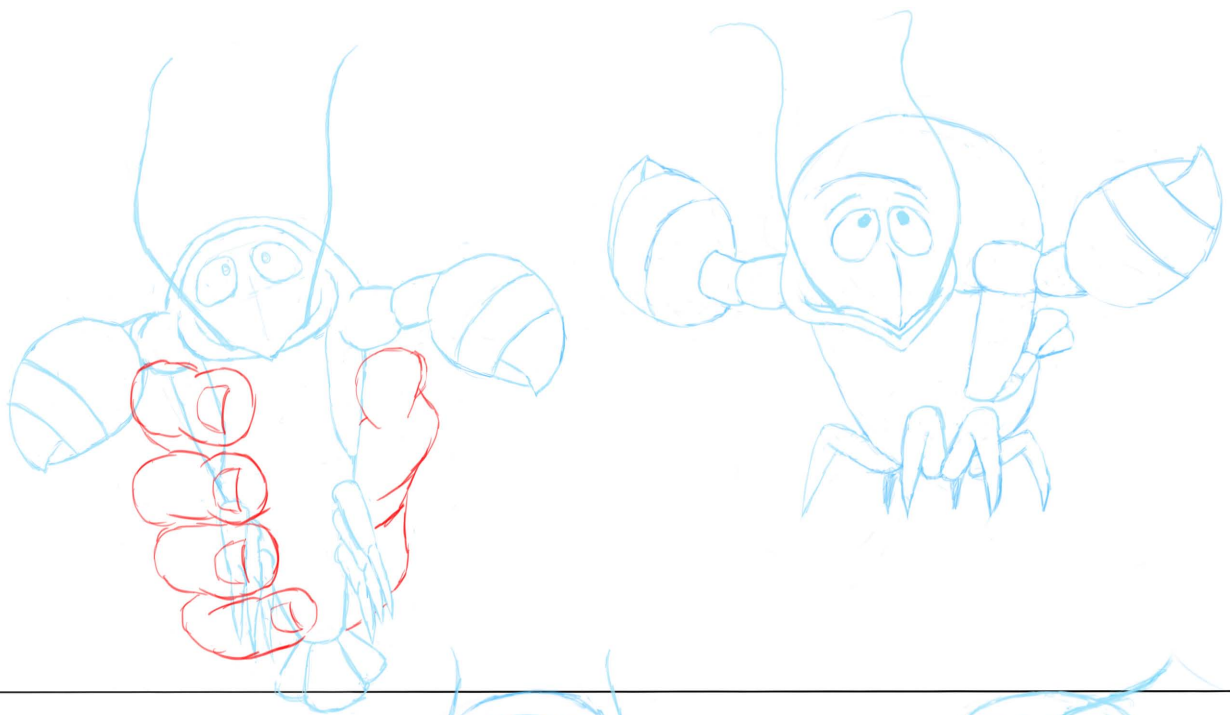
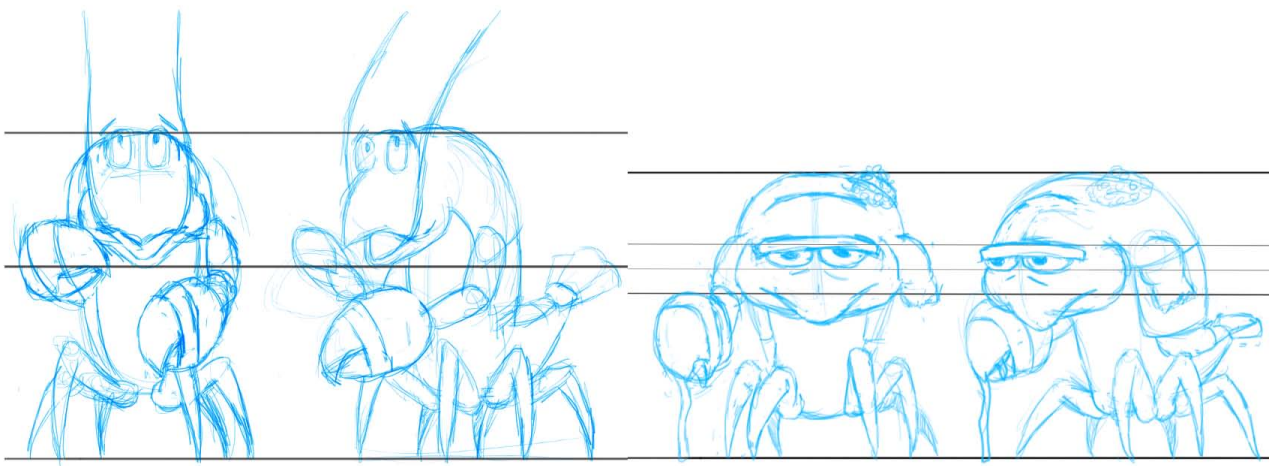




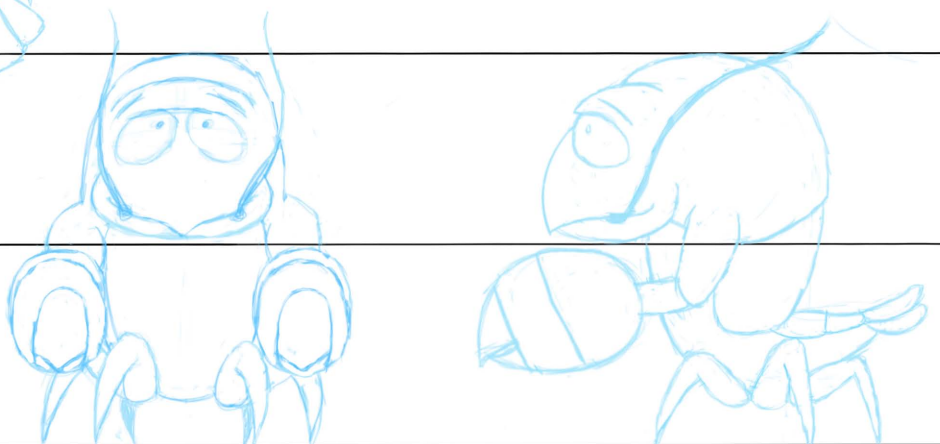
APPENDIX D: Character Designs



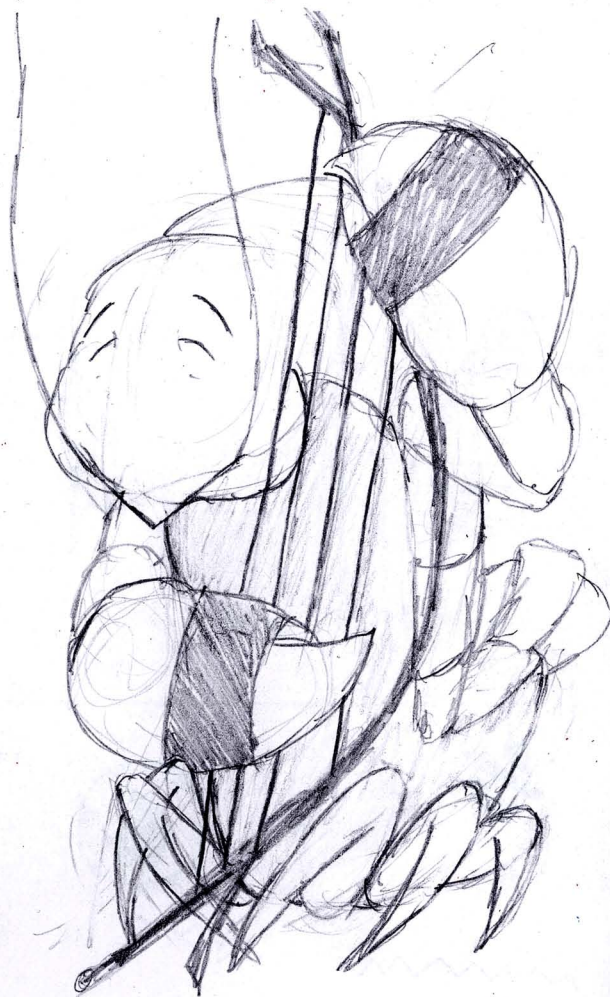
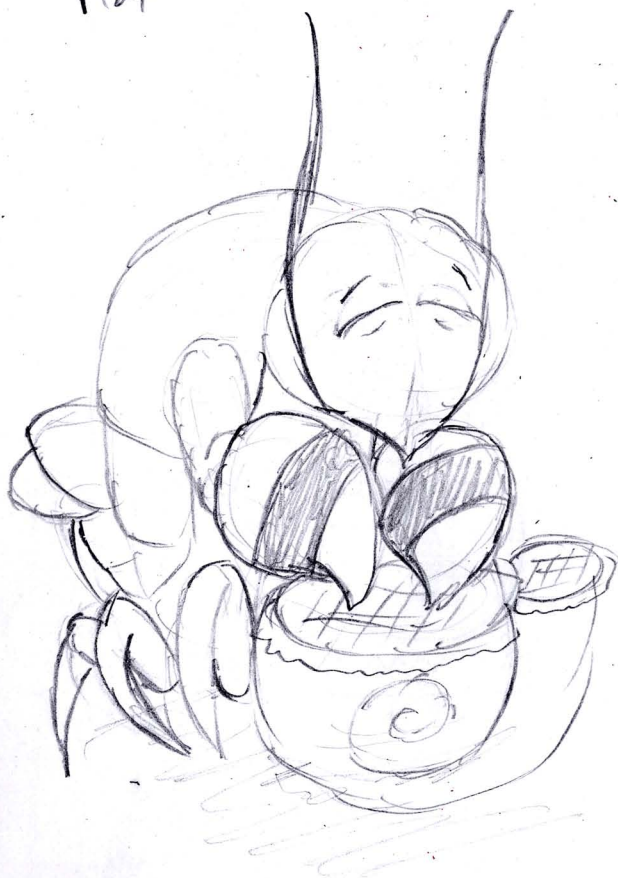




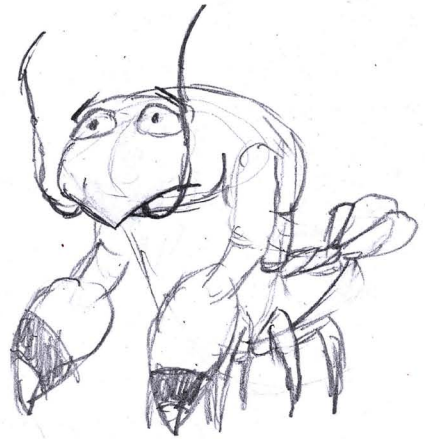
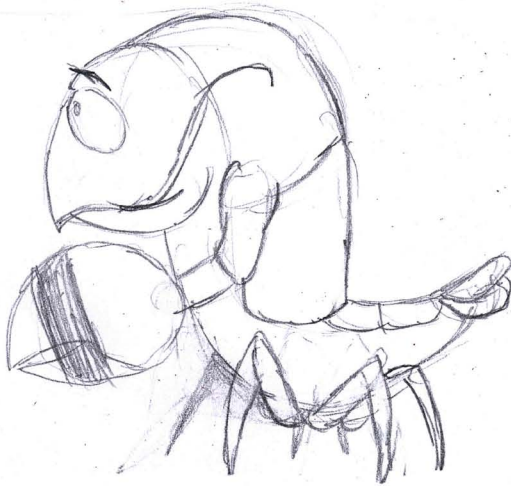
The
"Chosen"
2



Players



Close



Crawl



APPENDIX E: Script

1

VIDEO	AUDIO
<p>FADE IN.</p> <p>POV: Seaweed fills the frame. Claws rise up into the frame from the bottom corners.</p> <p>Claws push seaweed to the sides of the frame. Lobster trap and bait is revealed.</p> <p>Claws move out of frame and camera moves towards the bait. Camera settles on the bait.</p> <p>Claws move into frame again and tear into the meat. They stop suddenly as the camera trembles for a short burst of time. The camera tilts up to look out of the cage.</p> <p>Ocean floor violently drops out of frame. Water rushes by, camera trembles intensely.</p> <p>CUT TO BLACK.</p>	<p><u>SFX</u> Watery tone persistent in the background.</p> <p><u>SFX</u> Brushing of the plants.</p> <p><u>SFX</u> More brushing as the lobster moves over the seaweed.</p> <p><u>SFX</u> SLAM of the cage closing.</p> <p><u>SFX</u> Violent RUSH of water.</p>
<p>FADE IN.</p> <p>POV: Ocean horizon tilts left and right. Horizon rushes upward and deck of boat moves into frame. The cage violently hits the deck.</p> <p>CUT to BLACK.</p>	<p><u>SFX</u> Creaking of the cage as it tilts. SLAM as it hits the deck.</p>
<p>IRIS WIPE/FADE IN.</p> <p>POV: ELDER LOBSTER stares into the camera then slightly leans in.</p> <p>CLOSE UP: YOUNG LOBSTER is seen for the first time. His eyes fill the frame and widen and his eyebrows tilt upward.</p>	

VIDEO	AUDIO
<p>TWO-SHOT: YOUNG LOBSTER looks up and ELDER LOBSTER leans in a bit.</p> <p>WIDE: More of the TANK is shown in the background. The YOUNG LOBSTER nervously begins to stand up while looking around. He looks at his banded claws and a look of fear and nervousness is prominent in his expression. He slowly looks at the ELDER LOBSTER who turns his head toward the camera and points with his cane.</p> <p>MEDIUM: ELDER LOBSTER slowly enters cane first from screen left. He slowly drifts across the tank, pulling himself along with his cane. The young lobster slowly follows him, nervously observing his surrounding. Two lobsters in the background watch the newcomer, turning their heads to follow his movements.</p> <p>ELDER LOBSTER and YOUNG LOBSTER at a glass wall of the tank. ELDER slowly raises his arm and taps the tank twice, demonstrating to the YOUNG LOBSTER the invisible wall. He then moves out of frame, exiting SCREEN RIGHT. YOUNG LOBSTER motions for the ELDER to wait, but then follows him out.</p> <p>WIDE: ELDER stands at the right side, facing a large stone rock with cave-like drawings. Young lobster enters from SCREEN LEFT and moves to the right of the ELDER.</p>	<p><u>SFX</u> Ambient muffled watery room tone is heard throughout FISH TANK shots along with occasional bubbling.</p> <p><u>SFX</u> Light sandy footsteps as the lobsters move along the ground and the woosh of the water as they push through it.</p> <p><u>SFX</u> TAP TAP.</p>

VIDEO	AUDIO
<p>MEDIUM CLOSE UP: ELDER and YOUNG LOBSTER stand side by side facing the camera. YOUNG LOBSTER looks confused at what he sees.</p> <p>PAN:REAR VIEW: The ELDER begins to point out various parts of the mural with his cane. He guides the YOUNG LOBSTER along the mural and continues to point things out. The mural depicts many lobsters in a crowd surrounding a single one. The one lone lobster is depicted being taken by a hand and rising up to the surface. There is a mysterious chamber and then a bright red lobster above on a silver disk. The camera pans right to follow them as they move until they reach the end of the rock.</p> <p>MEDIUM CLOSE UP: Camera faces the lobsters again. ELDER LOBSTER slowly lifts his claw, moving it towards the YOUNG LOBSTER. With his mouth, the ELDER pulls back his rubber band, revealing the groups symbol engraved in his shell.</p> <p>EXTREME CLOSE UP: ELDER's claw moves towards YOUNG LOBSTER's claw and beings to mark him.</p> <p>MEDIUM CLOSE UP: YOUNG LOBSTER pulls his claws away, frantically waving them in a disapproving motion. His face looks panicked and frightened. The ELDER pulls back and looks disappointed as his face sinks.</p>	<p><u>SFX</u> Sandy footsteps and water movement as the lobsters move across the screen.</p> <p><u>SFX</u> Soft BITE as ELDER grips the rubber band. Rubbery STRETCHING as it pulls.</p> <p><u>SFX</u> SCRATCH</p> <p><u>SFX</u> Watery rush as the YOUNG LOBSTER's claws move about.</p>

VIDEO	AUDIO
<p>MEDIUM: ELDER slowly struggles to a kneel.</p> <p>TWO-SHOT: Two lobsters rise from bowing into frame. Their eyes look up and widen as they smile.</p> <p>MEDIUM, REAR SHOT: YOUNG LOBSTER, still near the rock wall, looks up.</p> <p>CLOSE UP: YOUNG LOBSTER's jaw drops and his eyes widen in disbelief.</p> <p>WIDE, TOP DOWN ZOOM-IN: Lobsters look up, SHADOW forms over the CHOSEN.</p> <p>MEDIUM: SHADOW forms on water's surface. SHADOW darkens and enlarges. HAND breaks water's surface and descends steadily.</p> <p>CLOSE UP: HAND is taking CHOSEN away from the CROWD. CHOSEN is taken NE, mostly out of frame. CROWD looks up at him as he leaves.</p> <p>MEDIUM: CHOSEN is happy and peaceful. He raises his arms in a "holy-like" manner before being pulled through the water's surface. His SHADOW remains and the silhouette fades away.</p> <p>OVER THE SHOULDER: The YOUNG LOBSTER watches as the shadow moves across the surface of the tank's water. He turns his head to watch it and then follows it, exiting SCREEN RIGHT.</p>	<p><u>SFX</u> GRUNT. SAND SHIFTING.</p> <p><u>SFX</u> MUSIC stops.</p> <p><u>SFX</u> SWOSH as WATER pushes away</p> <p><u>SFX</u> SWOSH as WATER pushes away, Light SPLASH when surface is broken.</p>

VIDEO	AUDIO
MEDIUM, Camera outside the TANK: YOUNG LOBSTER walks towards and presses his claws up against the glass tank.	
<p>OVER THE SHOULDER: A lobster pot is sitting on a stove top.</p> <p>CLOSE UP: Burner's flames ignite, steam begins to seep out of the the pot.</p> <p>The Lid is lifted off the pot and steam escapes and WIPES the frame.</p>	<p><u>SFX</u> CLICK CLICK CLICK PUFF of the burner. Followed by the hollow POPS of a boil and the HISS of steam.</p> <p><u>SFX</u> Metallic SCRAPE of lid being removed.</p>
<p>EXTREME CLOSE UP: Steam fades, rim of the pot is scene. HAND beings to slowly descend with the CHOSEN in its grip until the CHOSEN is halfway in.</p> <p>The CHOSEN looks pleased, and the HAND comes to a stop. The HAND opens and the CHOSEN quickly drops into the pot. The lid is replaced.</p> <p>MEDIUM: YOUNG LOBSTER continues to watch pressed up against the glass wall. The ELDER enters from screen right. He puts his arm on the YOUNG LOBSTER's shoulder and smiles. They both watch the POT.</p> <p>POV: The lid is once again removed from the POT. Steam billows out. TONGS slowly descend into the pot and gently close. As they raise up the transformed CHOSEN is revealed. He stays peacefully still. His shell is now a bright red.</p> <p>CLOSE UP: The CHOSEN's face has a peaceful and meditative smile.</p>	<p><u>SFX</u> PLOP. SPLASH. SIZZLE. Metallic SCRAPE of lid being replaced.</p> <p><u>SFX</u> Metallic SCRAPE of lid being removed. HISS of steam. SWOSH and DRIP of water as the CHOSEN is removed.</p>

VIDEO	AUDIO
<p>CLOSE UP: YOUNG LOBSTER is near joyful at this sight.</p> <p>MEDIUM: The CHOSEN is moved by the tongs out of frame.</p> <p>MEDIUM: A Silver platter sits and the CHOSEN is gently laid to rest on it.</p> <p>ZOOM OUT: Camera shows top of the CHOSEN, zoom out reveals the RED LOBSTER encircled by the SILVER DISK, as seen on the cave drawings.</p>	
<p>OVER THE SHOULDER, TWO-SHOT: YOUNG LOBSTER and ELDER LOBSTER look towards the pot. The CHOSEN is wheeled by on a cart in front of them entering SCREEN LEFT.</p> <p>PAN: The camera follows the cart and the CHOSEN across the kitchen. YOUNG LOBSTER turns his head and watches the cart leave SCREEN RIGHT.</p> <p>TWO-SHOT: YOUNG LOBSTER turns back to ELDER. He is very happy. He lifts up his claw and looks at it. He looks at the ELDER and moves his claw to him.</p> <p>CLOSE UP: The ELDER moves in and marks the YOUNG LOBSTER with the clan symbol.</p> <p>Camera slowly trucks out to a wide shot showing the YOUNG LOBSTER and ELDER standing together. The YOUNG LOBSTER happily looks up towards the water's surface. Other lobsters in the background smile.</p> <p>FADE OUT.</p> <p>CREDITS ROLL.</p>	<p><u>SFX</u> SQUEAK of the carts wheels and TAP of the person's footsteps</p> <p><u>SFX</u> SCRATCH SCRATCH SCRATCH</p>

VIDEO	AUDIO
<p>FADE IN.</p> <p>CLOSE UP: Restaurant table setting. A red steamed lobster on a silver platter is placed on the table.</p> <p>EXTREME CLOSE UP: HAND with LOBSTER CLAW moves into frame from SCREEN LEFT. HAND with CLAW CRACKER moves in frame from SCREEN RIGHT. CRACKER is placed over CLAW.</p> <p>CUT TO BLACK.</p> <p>END.</p>	<p><u>SFX</u> THUMP, SLIDE of the plate on the table.</p> <p><u>SFX</u> Wet CRACK-CRUNCH of the CLAW being cracked is heard.</p>